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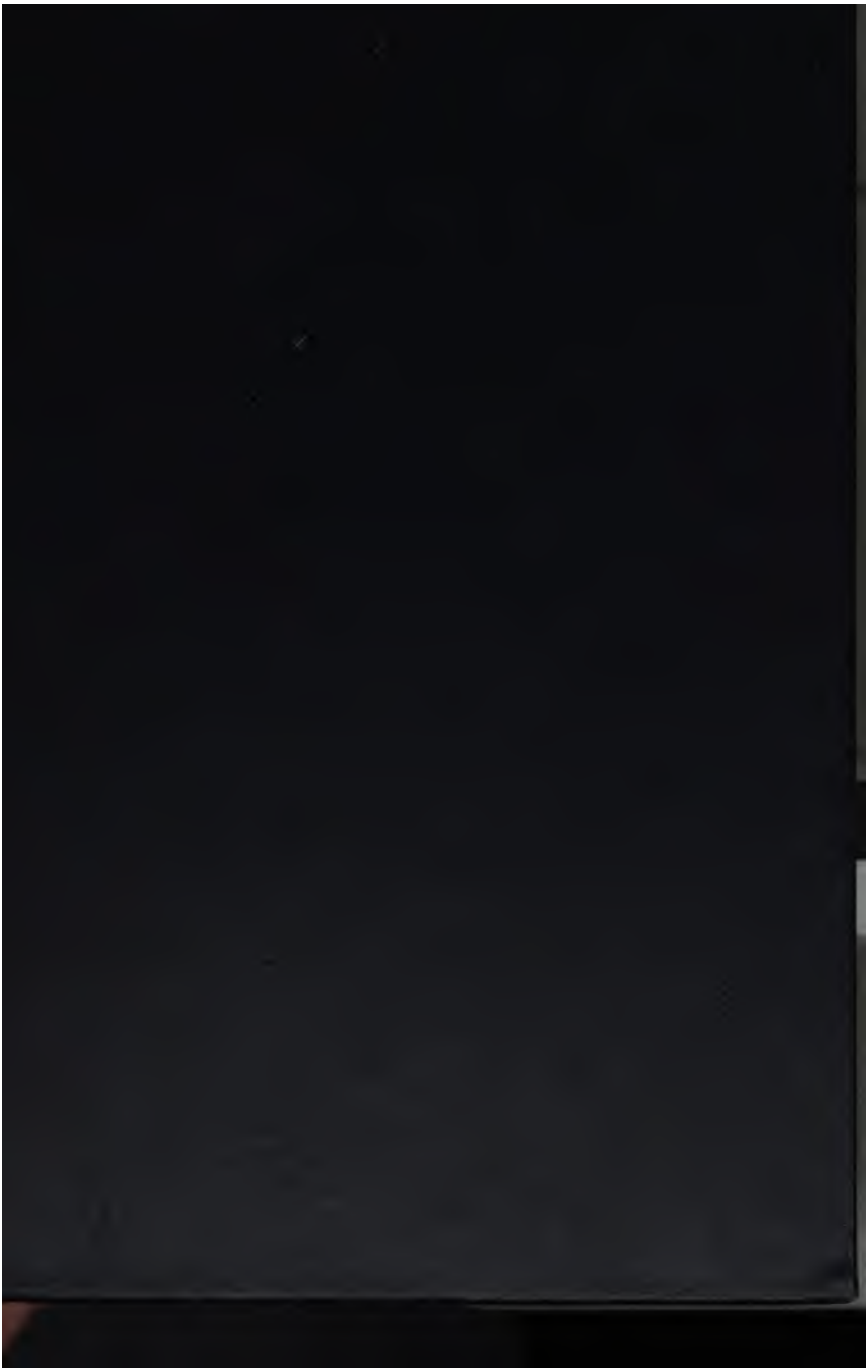

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PROPERTIUS.

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OF

PROPERTIUS

EDITED WITH INTRODUCTION, NOTES, AND APPENDICES

BY

J. P. POSTGATE, M.A.,

FELLOW OF TRINITY COLLEGE, CAMBRIDGE;
PROFESSOR OF COMPARATIVE PHILOLOGY IN UNIVERSITY COLLEGE, LONDON.

In magnis et uoluisse sat est.

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1881

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PREFACE.

THE object of this book is two-fold, to provide the students of Propertius with an annotated edition of a portion of the poems of Propertius and a general introduction to the study of the whole.

In selecting the poems, I have not picked out all the easiest or most interesting, but I have endeavoured to make the selection representative of my author's subjects and of his style, and I am very confident that those who are attracted by the poems that I have selected will not be disappointed when they read the remainder. In forming my text, which is chiefly based on the critical materials of Hertzberg supplemented by those of Baehrens, I have been generally guided in cases of doubt by internal considerations, which are our sole stay when the relative values of manuscripts have still to be determined. (Compare the remarks in Appendix A.) I may add that I have spent some pains to make the spelling as near as possible to that of the age of Propertius.

In my notes, whether original or drawn from the sources specified below, I have endeavoured to be

suggestive rather than exhaustive, but I trust that they will supply all the information required for understanding a very difficult author. With that end in view, I have given arguments for most of the poems, and a complete translation of the first half; in performing which most delicate task, I have aimed at preserving, as far as I could, the full sense and general style of the original. I am afraid that my readers will find a certain want of uniformity in the notes due to the fact that I have had to work at them intermittently and at long intervals. But I trust that it will not be serious enough to cause any practical inconvenience.

Through pressure of space I have often passed over explanations which I believe to be wrong but which would have been noticed in a larger commentary. I mention this expressly, as it might otherwise be thought that I was ignorant or negligent of the work of my predecessors. I have however generally recorded the opinion of the only English editor of Propertius, Prof. F. A. Paley (abbreviated P.), where it differs from my own.

Besides Mr Paley's edition, I have consulted the following, of which the ones marked with a star are those that I have found the most useful.

**Scaliger*, *Passerat* (chiefly in *Volpi's* edition), **Volpi*, *Broukhuys*, **Burmann*, **Lachmann* (chiefly the first edition), *Paldamus*, *Barth*, *Kuinoel*, **Becker* (selections), **Hertzberg*, *Carutti*, **Jacob*, *Keil* and *L. Müller*.

Backrens' and *Palmer's* texts came into my hands when the bulk of my work was done. But I have nevertheless been able to make some use of them. In preparing the Notes and Introduction I have also referred to several programmes and dissertations as well as papers in the learned journals. Amongst the former I may mention those of *Nobbe*, *Peerlkamp*, *Heydenreich*, *Eschenberg*, **Lütjohann*, **Conr. Rossberg*, *Sandström*, *Faltin*, **Haupt* (Opuscula) &c.

In the Introduction my obligations to the foregoing are chiefly to Hertzberg, Vol. I., and in Ch. IV. to L. Müller. But the greater part of it is the outcome of independent reflection and research, and where my facts are taken from Hertzberg my treatment of them is often quite different to his. I must ask leave again to point out that I have often been obliged to be briefer than I could have wished, and that in consequence the facts that I have advanced for a position are generally intended to be examples to elucidate it, not evidence to prove it. The same enforced brevity has often prevented me from developing a question into all its collateral issues and defining its relations to everything connected with it. To take a single example, I have given a short sketch of the grammar of Propertius without, as a rule, attempting to frame it, as it were, in the grammatical usage of the Latin language as a whole.

Of Grammars, I have chiefly used Roby, Kühner and Draeger. I have referred very frequently to Becker's Gallus and Rich's Dictionary of Antiquities,

books which no student of Latin literature should be without; and also to Mr Potts' useful 'Latin Prose.'

I have quoted Propertius both by L. Müller's and by Paley's editions (see note on p. li.); and I have added a comparative table of the numbering in these editions, and those of Baehrens and Palmer, which should be referred to in case of doubt.

In conclusion, I wish to express my best thanks to Prof. R. Ellis, who has sent me from time to time notes published and unpublished on various passages of Propertius; to Prof. A. Palmer for some friendly criticisms and suggestions; and above all to Mr J. S. Reid (J. S. R.), who offered unsolicited to revise my proof-sheets, and from whose observations my commentary has derived much advantage, which is by no means confined to the passages where I have quoted him by name. Nor must I forget my brother, Mr L. H. Postgate, who has contributed what I trust will prove a useful index to the Notes.

I have only to add that I shall be very much obliged for any criticisms or suggestions.

J. P. POSTGATE.

TRINITY COLLEGE,
April 12, 1881.

INTRODUCTION.

CHAPTER I.

LIFE.

Authorities.

WITH the exception of his own poems, the materials for constructing a life of Propertius are meagre in the extreme, and consist chiefly of scattered allusions in writers of very various dates from Ovid to Appuleius. The poems furnish us with considerable information; but it is often difficult to utilize it, as we do not know how far we are to accept his expressions, nor how much we are to deduct for the habit of vague exaggeration which is characteristic of his work.

Name.

It may be safely said that few poets present more problems than Propertius; and the first, though the easiest, is the ascertainment of his name.

We have the authority of the grammarian Donatus[1] that it was *Sextus Propertius* simply. *Aurelius* and *Nauta*, to which in course of time *Meuaniensis* and *Vmber* might have been added, have been obtruded on him by the undiscriminating bounty of tradition and are the figments of ignorance, corruption or confusion[2].

[1] Verg. Vit. 12. 45.

[2] *Aurelius* is probably due to confusion with the Christian poet Prudentius, a later age finding no difficulty in his

Like most of the great poets of Italy, Propertius came from the North. He tells us himself that he was an Umbrian and carefully describes the district where he was born, the fair and fertile valley between *Perusia* and the river *Clitumnus*. But the exact locality has been disputed. *Meuania*, now Bevagna, *Hispellum*, now Spello, and other towns have claimed the poet for their own: and their claims have been supported by argument and, we grieve to add, also by forgery. But there is no doubt that it was *Asisium* or *Assisi*, the birth-place of the famous St Francis, that is entitled to the honour. His native place was on the side of a hill not far from Perugia, as his expressions clearly shew, *si Perusina tibi patriae sunt nota sepulcra, proxima supposito contingens Vmbria campo me genuit*[1] and *scandentes si quis cernet de uallibus arces, ingenio muros aestimet ille meo*[2]. Now Asisium is situated on the west slope of the Apennines at the head of the valley, about twelve miles from Perusia, while Hispellum is at their foot, and Meuania some distance in the plain, both being over twenty miles from Perusia. This identification is completely established by the general description which the poet gives of his native country, in which there is a distinct allusion to the passage already quoted: *Vmbria te notis antiqua Penatibus edit (mentior an patriae tangitur ora tuae?) qua nebulosa cauo rorat Meuania campo et lacus aestiuis intepet Vmber aquis scandentisque* Asisi *consurgit uertice murus murus ab ingenio notior ille tuo*[3]. We hear little about *Asisium* in ancient writers. Its chief

Birthplace.

having *two gentile* names. *Nauta* arose from a corrupt reading of III. 19 (16). 38; Propertius as a *nauita diues* is certainly a rich idea. *Meuaniensis* (to be discussed presently) and *Vmber* appear in G. Of all the MSS. *N* alone is sober. Its title is *incipit Propertius*.

[1] I. 22. 9. [2] V. 1. 65, 66. [3] V. 1. 121 seqq.

importance seems to have been military. The modern town contains a considerable number of remains, amongst which we may mention the portico of a temple, an aqueduct and baths.

The natural advantages of this region, and especially of the southern part of it, the tract watered by the Clitumnus, have called forth the warmest admiration from the younger Pliny onwards[1]. The bold forms of the Apennines, and their contrast with the peaceful beauty of the lower valley with the Clitumnus flowing between rich pasturages on which grazed herds of snow-white oxen, designed for the service of the Gods, or spreading out into a clear expanse, so shallow as to be warmed by the summer sun and so broad as to earn the title of the 'Umbrian Lake,' could not fail to impress the early imagination of Propertius, which clung closely to local attachments; and the sadness of later events only deepened the recollection.

Family.

The *Propertii* were what we should call a 'good county family.' They were well known in their own neighbourhood, and enjoyed the consideration attaching to large landed proprietors. But they were not 'noble'; they had not attained to high official distinction at Rome[2]. About the time of Augustus the family, in one at least of its branches, was rising into notice. There is an inscription[3], which

[1] Plin. Ep. 8. 8. Compare the description in Dante Paradiso xi. 63 seqq. 'Between Tupino and the wave that falls From blest Ubaldo's chosen hill, there hangs Rich slope of mountain high whence heat and cold Are wafted through Perugia's eastern gate. * * * Upon that side, Where it doth break its steepness most, arose A sun upon the world.' (Cary.)

[2] Compare the *noti Penates*, which I refer to Propertius' family, with iii. 32 (26). 55, 56 aspice me cui nulla domi fortuna relictast *nullus et antiquo Marte triumphus aui* and iii. 19 (16). 37 *nec sanguine auito nobilis*. v. i. 121—fin. is the authority for most of the statements about Propertius' life.

[3] Corp. Inscr. vi. 1501 and Hermes Vol. iv. p. 370.

Mommsen refers to this period, of a Gaius Propertius, who, amongst other offices, was *triumuir capitalis* and *proconsul*. In later times we hear of a *Propertius Celer*, a senator in the reign of Tiberius, who was too poor to support his rank and received from the emperor a subvention of a million sesterces[1]; and of *Propertius Blaesus* (*Passennus Paullus*), an *eques splendidus*, for whom see below.

The date of Propertius' birth is uncertain. We have only the testimony of Ovid that he was older than himself[2], but not too old to be his companion. Again he places Propertius and Tibullus as the two links in the elegiac chain between himself and Cornelius Gallus[3]. Now Ovid was born in B.C. 43 and Gallus in 66. So that we shall probably be near the mark in making him from six to eight years older than Ovid and in putting the year of his birth as 50 or thereabouts. *Date of birth.*

His youth was crowded with misfortunes. He lost his father early, and, soon after, his large and well cultivated estate in the general confiscation of 42, a misfortune which he shared with Virgil, Horace and many others. The indignation aroused by the arbitrary measures of the triumvirs caused a general rising in the North under the leadership of L. Antonius, brother of the Triumvir, and the notorious Fulvia. This outbreak, generally called the *bellum Perusinum*, was crushed by Octavian by the capture and sack of Perusia in 41. This siege, which seems to have been attended by circumstances of peculiar horror, made a deep impression on the poet's susceptible imagination; the more so as it proved fatal to another of his relations[4], who has been *Early life.*

[1] Tac. A. 1. 75.
[2] Ov. Tr. 4. 10. 45, 46.
[3] id. l. c. vv. 53, 54; cf. Tr. 2. 467.
[4] 1. 22. 5—8.

generally identified with the *Gallus* who was killed in the fight of the Antonian army, and whose death is the subject of I. 21. In this case he was probably related to the poet by the mother's side. Whether there was anything saved from the wreck of the poet's property is not known. He and his mother may have found shelter with her own kinsmen, or her own property may have been untouched. From his expressions which vary a good deal we should conclude that he was reduced to comparative poverty but not to penury (*tenues Lares—nulla domi fortuna relicta—non ita diues*). At any rate his mother managed to secure him a superior education, of which his poems bear abundant traces, possibly (like Horace) at a *ludus* in Rome. After assuming the *toga* of manly freedom about 34, we find him with his mother in Rome, where he was probably urged to study as a pleader. But, like Ovid, he found the attractions of love and poetry too strong; or, as he puts it himself, 'Apollo forbade him to thunder phrases in the frenzied forum' (v. 1. 134).

Soon afterwards he made the acquaintance of *Lycinna*. We do not know who she was, nor how long the attachment lasted. It is however probable from the way in which Propertius speaks of her that his heart was not seriously engaged, though she seems subsequently to have excited the jealousy of Cynthia and been exposed to all her powers of persecution (*uexandi*)[1]. It is not necessary to suppose that Propertius was idle during this period. He was probably engaged in studying Greek and Roman literature and antiquities, and earning the name of *doctus*, to which no Roman poet has a better right than he. It is also possible that he may have written some of the archaeological poems in the fifth book.

Lycinna attachment.

[1] IV. 13 (15). 3—10, 43.

But the mistress of his life and the directress of his inspiration was now to appear upon the scene, the famous CYNTHIA. Her real name was *Hostia*[1] and she was a native of Tibur[2]. But her condition in life has been a much disputed question. There is now however no reasonable doubt that she was a courtesan of the higher class. All the evidence points in this direction. Her accomplishments which were those of a Thais, her house in the Subura[3], the occurrence of scenes like those in I. 3, III. 27 (21), 31 (25), v. 8, the mention of a *lena* (v. 5), and above all the fact that Propertius could not have married her, admit of no other explanation[4]. But, though a *meretrix*, she was not an ordinary one. She had inherited literary distinction from her grandfather, probably the poet *Hostius*, who wrote a poem on the Illyrian war of 178, and flourished about the time of the Gracchi[5]. Of her personal appearance Propertius has left us glowing accounts[6]. She was

Cynthia attachment.

[1] Appul. Apol. p. 415. [2] v. 7. 85.

[3] We do not know how large an establishment she had there. Eight slaves are mentioned by name in v. 7. 35 sqq., 73 sqq. one of whom, Lygdamus, was probably a present from Propertius. Horace puts the minimum for a man at ten, Sat. 1. 3. 12. She had no near relations alive with the exception of her mother and sister (II. 6. 11, 12) who probably died before her, or they would have been mentioned in v. 7. Compare III. 11. 11 (9. 33) cum tibi nec *frater* nec sit tibi *filius* ullus, &c. which is a way of saying that she had no male protectors.

[4] We shall not be doing any wrong to the *gens Hostia* in adopting this supposition. The only members of it that we have records of were far from reputable: e.g. L. Hostius was the first parricide after the Punic war (Plutarch Romul. 22).

[5] See IV. 20. 8 splendidaque a *docto* fama refulget auo. Some fragments of this poem have been preserved. Here is one from Festus s. v. *tesca*: Hostius belli *Histrici* l. 1: per gentes alte aetherias atque auia tesca perque uolabis templa antiqua deum. It was written in an archaic style.

[6] II. 2. 5 sqq., 3. 9 sqq., III. 3. 23, 24. Allusions to the

tall, stately, and well proportioned, with long tapering hands, a clear red and white complexion, dark brown hair and brilliant black eyes. Her eyes especially and her graceful movements are the theme of the poet's perpetual admiration. To these she added other attractions. She was a skilful player and accomplished dancer and an adept in the processes of the loom. She had inherited a taste for poetry too, and wrote verses whose merits she did not underrate[1]. Of her character we cannot form so favourable an estimate, at any rate if we believe what her lover says. She had all the faults of her class—fickleness, avarice, and an excessive love of finery. To these she added a very violent temper, which often vented itself in slander of those who had offended her. It is curious that we hear nothing of her good qualities. Probably she had some. At any rate she seems to have entertained for Propertius all the affection of which she was capable[2].

beauty of her eyes occur again and again, beginning with the very first line, Cynthia prima suis miserum me cepit *ocellis*.

[1] II. 3. 21 et sua cum antiquae committit scripta *Corinnae*, carmina quae *quinis* (Rossberg) non putat aequa *suis*. For her accomplishments see, besides the passages cited, I. 2. 27 sqq., IV. 19 (20). 7, 8. He frequently calls her *docta puella*, e. g. III. 2. 6.

[2] I am not responsible for this not very flattering portrait. It is drawn from Propertius himself. Possibly it needs mitigation in some respects. It must be remembered here, as elsewhere, that we have only one side of the picture and that independent evidence, if we had it, might deprive Cynthia of some of her wonderful charms, but restore her some amiable traits. For her fickleness see the subsequent history and compare also I. 15; 16. II. 6 (where he says she had as many lovers as Lais, Thais or Phryne); 8; 9. III. 14 (12); 20 (17); 30 (24). Her love of money resulted from her love of ornament. Propertius often complains of both; e.g. III. 8 (7). 11, 12 'Cynthia does not care for office or distinction. She always weighs her lover's purse' (semper amatorum ponderat una *sinus*); III. 11. 1 (9. 23) sqq. Sometimes his complaints seem just (I. 15); sometimes they are amusing III. 18 (15). 11 et modo

We do not know how she became acquainted with Propertius. Possibly she heard of him through Lycinna; possibly the young poet may even then have gained a name amongst his private acquaintances which attracted the poetic Cynthia. It is certain that she made the first proffers of affection, and proposed to the poet that he should supply the place of a lover who had just deserted her to go to Africa[1]. To these he eagerly responded; for he was captivated by the beauty and charms of Cynthia. The disparity of their ages—for she was a good deal older than he—was not felt to be a bar, and may have been an attraction. The intimacy began in

History of the connexion.

pauonis caudae flabella superbae et manibus dura frigus habere pila et cupiƒ iratum talos me poscere eburnos quaeque nitent Sacra uilia dona Via. But we gather from what he says himself that he knew these to be common failings (III. 8 (7). 17—20) and that he had less cause than others to complain. For he was exceptionally favoured; see e.g. I. 8 and notes, and III. 13 (11). 25, 26 'I have never bought your preference by rich gifts; quicquid eram, hoc animi gratia magna tui'; and he indulged her taste for magnificence himself, e.g. II. 3. 15, 16 nec si qua Arabio lucet bombyce puella—non sum *de nihilo* blandus amator ego ('it costs me something to be an attractive lover'; P.'s translation is wrong). His somewhat voluptuous nature was sensible to the charms of attire. He associates his first conquest with a particular dress, *qua primum oculos cepisti ueste* Properti indue, nec uacuum flore relinque caput IV. 9 (10). 15; perhaps the purple tunic of III. 27·(21). 26 non illa mihi formosior umquam uisa, neque *ostrina* cum fuit *in tunica*. Her violent temper too pleased him: he regarded its outbursts as proofs that her heart was really touched IV. 7 (8), esp. 10 nam sine amore graui femina nulla dolet, 28 semper in *irata* pallidus esse uelim. But when she was seriously angry, he felt it as *saeuitia* (I. 3. 18). For her love of slander see I. 4. 18 sqq. sciet haec insana puella et tibi non tacitis uocibus hostis erit.....et te circum omnes alias irata puellas *differet;* cf. III. 17 (14). 17; 18 (15). 7 and 10. It was her personal attractions that kept Propertius at her side. He tells her so himself, IV. 7 (8). 35 *gaude quod nullast aeque formosa, doleres si qua foret*: nunc sis iure superba licet.

[1] See IV. 20 which was written on the occasion.

28. For we have poems addressed to Cynthia from 28 to 23, and Propertius tells us his 'faithful servitude' lasted *five* years, which is probably exclusive of a year of separation[1].

For two years hardly a cloud marred the serenity of the lovers' day. There were no doubt the usual quarrels, partings, and reconciliations; and at one time it seemed possible that Cynthia would be tempted by the splendid offers of a Praetor to accompany him abroad. But Cynthia was true to her self-chosen lover, and the Praetor had to depart alone. Propertius on his part was equally firm in resisting the solicitations and expostulations by which his father's friends[2] sought to draw him away from his mistress. The majority of the elegies in the first book are the outcome of this, the most fortunate period of his attachment; and in their tone they differ widely from the rest. There is a noticeable absence of the bitterness which pervades some of the later Cynthia elegies; they are gentler, tenderer, and more trustful. Another source of anxiety also passed away. After his power was established and his victory over his rivals magnificently celebrated, Augustus turned his attention to social reforms. The evil which called most clamorously for redress was the wide prevalence of celibacy and the moral corruption which it at once betokened and aggravated. Augustus brought forward a repressive measure, of the same tendency as the one passed in B.C. 18, inflicting severe penalties on those who continued obstinately in the single estate[3]. This would probably have parted the lovers, as Propertius in spite of his protestations

First period.

[1] IV. 25. 3 *quinque* tibi potui seruire fideliter annos.

[2] I. 1. 25, IV. 24. 9.

[3] The measure is generally placed in B.C. 27. It is probably referred to in I. 8. 21 (n.), and it is the subject of II. 7, which was written some time after the law had been proposed (v. 2 *quondam* edicta).

would have been unable to resist an imperial edict, and he could not legally marry a woman of Cynthia's class[1]. But the danger passed, and the law was allowed to drop (*sublata*) in consequence of the opposition which it encountered and the pressure of external affairs.

But this mutual happiness was now to be broken up. Propertius fell away from his faith. His defection was severely punished. *Separation for a year.* He was banished from his mistress' presence for a year[2]. We must suppose that Cynthia's feelings were deeply piqued and even wounded by this conduct, as she visited it with a punishment which she did not extend to later infidelities.

The separation seems to have quite unbalanced Propertius, and partly to still the cravings of an unsatisfied passion, and partly in retaliation for Cynthia's severity, he plunged into reckless dissipation[3]. But all in vain. His passion, to which absence had only given a double intensity, gave him no rest, until exhausted by its own efforts it gradually sank into a dull and resourceless despair. This stupor of grief is embodied in the elegy which was afterwards prefixed to Book I., and which forms the most gloomy opening to a book of love poems that can well be conceived.

About the beginning of 25 a reconciliation took place; and soon after, perhaps as a peace-offering to Cynthia, the first book was published and inscribed with her name: and immediately gained for its author and its subject a wide *Reconciliation. Second period.*

[1] Ulpian quoted by Hertzberg I. p. 36.

[2] IV. 15 (16). 9 peccaram semel et *totum* sum pulsus *in annum*.

[3] Lachmann's explanation of the circumstances of I. 1 seems to me unquestionably correct. See his introduction. Hertzberg's caution however as to the uncertainty of the data must be borne in mind.

and enduring reputation[1]. Soon after this Propertius' mother died. Her son had carefully tended her declining years, and though she is only three times mentioned in the poems[2], we can gather from incidental expressions that this was a labour of love.

The intimacy thus renewed lasted for three years. For the first few months all was sunshine. Compare II. 3. 3 sqq. with III. 13 (11). 21 sqq. *septima* iam plenae deducitur *orbita* lunae, cum *de me et de te compita nulla tacent;* interea nobis non numquam ianua mollis, &c. But the bond had been too severely strained for this to last. Though it seems that neither party now demanded from the other a single devotion, yet, when either fell back into old ways, retaliations and recriminations could not fail to ensue: III. 8 (7), cf. 30 (24). The Praetor returned from Illyricum, and found Cynthia more compliant than formerly; and Propertius consoled himself with a *Phyllis* or a *Teia* (v. 8. 31 sqq.). Besides Propertius was awaking to a sense of the turpitude of a connexion which, though excusable in a youth, was entirely out of keeping with a more advanced age. Thus we find him in IV. 21 contemplating or undertaking a voyage to Athens to find in its distractions a cure for his degrading passion. So in IV. 16 (17) he would seek a remedy in the potency

[1] III. 18 (15). 1 cum sis iam *noto fabula libro* et tua sit *toto Cynthia lecta foro*, Mart. 14. 189 *Cynthia*, facundi carmen iuuenile Properti, *accepit famam* nec minus *ipsa dedit*.

[2] Viz., II. 8. 3, III. 13 (11). 15, I. 11. 21 an mihi sit maior *carae custodia matris*? Compare the sympathy which Propertius shews with a mother's feelings in the Paetus, Marcellus and Cornelia elegies, and the usage of *mater* and *maternus*. There is nothing similar in the case of *pater* and *paternus*, as we might expect from Propertius having lost his father so early. We do not know precisely when his mother died: but he had lost both parents when III. 13 (11) was written, i.e. six months after the first book was published, v. 15 *ossa* tibi iuro per *matris* et ossa parentis; si fallo, *cinis*, heu, sit mihi *uterque* grauis.

of Bacchus. If we suppose, as I think we may, that, on the whole, the poems in Book IV. (III.) are later than those in Books II. and III. (Bk. II.), we may see in its quiet beauty and measured tone, as contrasted with their bursts of anger and jubilant outcries, a sign that the end was near.

Second separation.

All the same the last two elegies of Book IV. jar us with a harsh surprise. By this time love has cooled almost to indifference. The glamour which no friendly counsels, no remedies, nay no aid from supernatural powers could dispel, has vanished of itself. The blaze and the heat of passion are extinct; and Propertius takes the cinders and flings them coolly and contemptuously away. 'Woman' (he nowhere else uses this slighting form of address), your reign is over. My shameful hallucination is past. Go to a loveless old age to be flouted by others as you have flouted me[1].'

This separation probably took place in B.C. 23 which is the last year to which we can assign any of the Cynthian elegies[2]. Cynthia survived the separation, but not for long[3]. As we have already said, she was considerably older than Propertius, and had already had an illness in which her life was despaired of[4].

Subsequent history.

Whether a reconciliation took place before her death turns on the interpretation of V. vii., a poem full of difficulties which have been neglected by the commentators.

[1] These expressions seem to us harsh and cruel in the extreme. But the ancient Greeks and Romans were destitute of chivalry: and Propertius may even compare favourably with the cold-blooded exultation of Horace in similar cases, Od. 1. 25, 4. 13.

[2] See below, p. lii.

[3] She probably died before B.C. 18. The longer we suppose her to have lived, the less likely was the reconciliation to have taken place.

[4] III. 24 seqq. (20) compared with II. 9. 25—27.

It represents the spirit of Cynthia as appearing in a dream to the poet shortly after her death. In it she rebukes him for so soon forgetting their love (13—22) and for his carelessness in superintending her funeral (23—34). She insinuates that her death has been caused by poison and that the torture test should be applied to her slaves (35—38). She accuses Propertius of exalting to her place a rival of the lowest class, whose name we are told in v. 72 was *Chloris*, and allowing her to wreak her malice on Cynthia's slaves and to melt down the gold statuette which she had taken from the burning pyre (39—48). Then, after saying she will not chide Propertius although he deserves it, she passes on to describe her lot in the world below (49—70). Then she gives him some instructions. Her nurse Parthenie is to be shielded from want in her declining years; Latris, her favourite maid, is not to wait on a new mistress. Propertius is to burn the verses he has written in her honour. Lastly he is to clear away the ivy which is strangling her in her tomb by the Anio, and write upon it an epitaph which she dictates (71—86). And now she must leave him: for the morn is approaching. But it is only for a while. Though he is another's now, he will soon be hers. 'Mine' she adds in a ghoulish line: *mecum eris et mixtis ossibus ossa teram.* And then she vanishes. *Examination of Book V. Elegy vii.*

Can anyone read this poem and suppose that the last two elegies of Book IV. represent the final act of the *Cynthia* drama? And even supposing that her death had so far softened Propertius that this sympathy and even this self-reproach was possible, can we neglect precise expressions like those in vv. 5, 6 and 14 in te iam uires somnus habere potest? Why the *iam*, if they had been parted for years? It seems to me that this compels us to conclude that the lovers were reconciled once more. Possibly Cynthia finding

her health declining recalled her ancient lover, and he remembering only her kindness and forgetting her faults, softened by time and absence, came once more to help her in her need, and stood by the sick bed as in the olden time. But what are we to say of the contents of the poem? Can we pretend that it is pure poetic fiction, that the persons who crowd it, Chloris, Petale, Nomas, &c., its detail of circumstance, its air of life and reality are, after all, mere phantasmagoria and as shadowy as the vanishing Cynthia herself? Better say that the poem is a fictitious account of an imaginary occurrence, and that Cynthia did not die nor Propertius celebrate her death[1]. But, on the other hand, can we give unquestioning belief to the voice from the tomb? Shall we suppose that Propertius had sought a new mistress, ere the ashes of the first were cold in their urn, to occupy her place in her house and to tyrannize over her faithful slaves, that he had neglected the poor ceremonies which custom claimed for the dead, and demanded from an heir, nay that he had suspected that there was poison in her death and had not tracked the odious suspicion? Then, in spite of the preceding history, we shall have no scruple in believing Cynthia when she solemnly avers that she has kept her faith to Propertius (vv. 51—54).

If we would rightly estimate the meaning of this poem, we must keep several considerations before us. First we must allow for that propensity to exaggeration in Propertius, which is always leading him to overstate and overcolour, and of which we shall speak anon. Again we must bear in mind that he is presenting

[1] This would at least be more in keeping with the Propertian genius whose ordinary tendency is to make the circumstantial vague and not *vice versa*. We may account for the difference in this and some other cases by supposing that the vividness and singularity of the events had photographed their smallest details upon his memory.

Cynthia's case, and realizing it vividly and poetically. Lastly we must deduct something for the self-upbraidings of grief and bereavement, and we must remember that in such a case it is in large measure true that *qui s'accuse s'excuse*. To sum up, I think we may fairly state the circumstances of this poem as follows. Cynthia had died shortly before it was written, from an illness whose origin was obscure[1], leaving to Propertius the disposal of her effects and the arrangements for her burial. In the prostration of his grief he seems not to have superintended the execution of his instructions for the funeral and to have allowed a certain Chloris, otherwise unknown, to usurp an unauthorised authority over the household. And this poem is an expression of contrition and an earnest of reparation.

Thus ended an intimacy which is for us by far the most important incident of Propertius' life. Without the stimulus of his love and without the sympathy and encouragement of his beloved his genius might never have broken the crust of lethargy which covered it. He himself says that his love stood him in the stead of genius; and with the proper interpretation this confession is true[2]. With its extinction decayed his poetical activity, and it is no accident that the only poems which can be assigned to a later date, viz. v. vi. and v. xi., were written for special occasions and at the request of others. 'His Muse,' as Hertzberg says, 'sank to silence with his love.' And his own words proved more prophetic than he intended:

CYNTHIA PRIMA FVIT, CYNTHIA FINIS ERIT.

Later life.

And here too the records, the meagre records which we have been endeavouring painfully to spell, break off: and a chasm opens

[1] This is probably what the charge of poison means.

[2] II. 1. 4 *ingenium* nobis ipsa puella facit; compare I. 7. 7.

in the life of the poet which we cannot see beyond. We know that he was alive at the end of B.C. 16, because v. 6 was written to commemorate the celebration of the *ludi quinquennales*, and in v. 11. 66 allusion is made to the consulship of P. Cornelius Scipio in 16. Besides this we have two passages of the younger Pliny which throw a solitary and uncertain gleam upon this period. Epist. 6. 15 *Passennus Paullus*, splendidus eques Romanus et in primis eruditus, scribit elegos. gentilicium hoc illi: est enim *municeps Properti* atque etiam *inter maiores suos Propertium* numerat. is cum recitaret ita coepit dicere 'Prisce iubes.' ad hoc Iauolenus Priscus (aderat enim ut Paullo amicissimus) 'ego uero non iubeo.' cogita qui risus hominum, qui ioci. &c. 9. 22 Magna me sollicitudine adfecit Passenni Paulli ualitudo et quidem plurimis iustissimisque de causis. uir est optimus honestissimus nostri amantissimus; praeterea in litteris ueteres aemulatur exprimit reddit; *Propertium* in primis *a quo genus ducit*, uera soboles eoque simillima illi in quo ille praecipuus. si elegos eius in manum sumpseris, leges opus tersum molle iucundum et plane *in Propertii domo* scriptum. The natural, though I admit not the only possible, explanation of these passages is that *Passennus Paullus* or *C. Passennus Sergius Paullus Propertius Blaesus* (as we learn from an inscription found at *Assisi*[1] was his full name) was a lineal descendant of Propertius: and that he lived in the family mansion at Assisi. From this it would follow that Propertius married and had at least one

Passennus Paullus.

[1] The inscription runs C. PASSENNO (Hertzb. has PASSENNIO, while the undoubtedly corrupt reading of the name in Pliny's MSS. is *Passienus*) C. F. SERG PAULLO PROPERTIO BLAESO. Hertzberg explains his numerous names by assuming adoption, 'Propertius Blaesus qui a *C. Paullo adoptatus* in gentem *Passenniam* et *Sergiam* tribum venit.' It may be added that the passages in Pliny refer to events which happened between A.D. 105 and 110.

son. There is certainly nothing that conflicts with this supposition. Indeed there is one consideration which is distinctly in favour of it. As already said, the poet was alive in B.C. 16. Now two years before in 18 Augustus carried the *Leges Iuliae* whose object was the same as the proposals referred to above (p. xxi.). Now we have already seen that even in B.C. 27, when Propertius was in the heyday of his youth and in the first blush of the Cynthia attachment, he would not have resisted the imperial will; and in the poem which refers to the enactment of that year he uses expressions which shew that he regarded the separation as a real danger. How much less likely was he to resist it nine years later when he was now past thirty, when his ancient love was in her grave, and age and memory and authority were at one in urging him to a soberer walk of life? There is nothing more to tell. Perhaps, as a reward for his poetical services and his submission in a matter which the emperor had near at heart, Augustus restored him to his paternal estates; and he returned to the hills and streams of Umbria to see his children grow up around him and to sink from placid day to day into an old age which was 'not inglorious,' though 'it lacked the lyre[1].' It is not impossible. In modern times, even within our own experience, we have seen the flame of poetry die out with youth: we have seen poets who have outlived their inspiration and become a wonder to themselves. Perhaps after all—and possibly this may be considered as the more likely supposition[2]—the poet's own forebodings were realized; and though he did not go before his Cynthia, he may have followed her at no long distance to the grave, so that it was death, not desuetude, that stilled the Umbrian Muse. But this is fruitless speculation. Beyond the year 16 there

[1] Hor. Od. 1. 31. 19. [2] Compare p. xxxvi. and nn.

is not a shred for conjecture to lay hold of, and the obscurity which wraps so much of the poetry of Propertius sinks, like a pall, upon his life.

The friends and patrons of Propertius.

But we must not let the absorbing interest of the Cynthia drama blind us to the fact that there was another side to the poet's life at Rome. It would have been a marvel if his social inclinations and literary tastes had not drawn him to one or other of the two circles of writers which clustered round the patronage of Maecenas and Messala, and if the success of his first book had not secured him admission. Of the two influences that of *Maecenas* proved the more potent, and to that statesman are addressed the first elegy of the second book and the seventh of the fourth. His relations to his patron were doubtless far less intimate than those of Horace; but there is not the slightest authority for the suspicion which Dean Merivale has promulgated that "the assiduity of Propertius was perhaps too officious, and it was necessary to repel without offending him. Like all his unfortunate class (*sic*), he could not understand how, with his undoubted talents and acknowledged industry, his pursuit of the great was through life a failure, while that of his rivals, who seemed so much less eager in it, was crowned with such distinguished rewards[1]." The poems referred to shew the very opposite. It is Maecenas who urges him to celebrate the events of the day, and the poet who is reluctant, shielding himself under the plea of the inferiority of his own genius and the example of his patron. And the terms in which he addresses Maecenas[2] are suggestive of friendly and sympathetic relations, not of importunate officiousness on the one side judiciously avoided on the other[3]. Chief among

[1] Rom. Hist. IV. p. 599.

[2] II. 1. 71—78, IV. 8 (9). 57—60.

[3] He stood at a much greater distance from Augustus, as

his literary friends were *Virgil*, for whose genius he expresses the warmest admiration in the well-known passage III. 32 (26). 61 sqq., his senior, and *Ovid*, his junior. The latter tells us he was united to Propertius by the right of friendship, and that he frequently heard him recite his love poems, opportunities which he certainly turned to good account. Other members of Propertius' circle of friends were *Ponticus*, an epic poet (I. 7 ; 9), also mentioned by Ovid (Tr. 4. 10. 47), *Bassus* (I. 4), possibly the same as the iambic poet mentioned by Ovid (l. c.), and *Lynceus*, possibly a *pseudonym*, a tragic writer (III. 32). Besides these we hear of *Gallus*, not improbably a relation of the poet's on the mother's side (I. 5 ; 10 ; 13 ; 20) [distinct from the Gallus of I. 21, for whom see above], *Tullus*, generally supposed to be a nephew of L. Volcatius Tullus, who was consul in B.C. 33 (I. 6 ; 14, IV. 22), *Paetus* (IV. 6 (7)), *Panthus* (III. 14 (13)), *Postumus*, the husband of an *Aelia Galla* (IV. 11 (12)), and *Demophoon* (III. 15 (14)). That this is a complete list of the friends of Propertius is not for an instant to be supposed. It only embraces those whose names have been associated with the surviving portion of his poems. We may well conjecture that Ovid is not the only instance of a distinguished contemporary enjoying his friendship without obtaining a place in his writings.

the only poem addressed to him shews; III. 1, especially vv. 21—24. His flattery of the emperor is no doubt gross to our taste: but not a whit more so than that of his contemporaries. We cannot in fairness censure him for calling a man *deus* to whom the Senate itself had decreed divine honours (Dion 51. 20) and of whom Horace could write Od. 3. 5 Caelo tonantem credidimus Iouem regnare: *praesens diuus* habebitur Augustus adiectis Britannis imperio grauibusque Persis, and 3. 3. 11 (Pollux et uagus Hercules) quos inter Augustus recumbens *purpureo bibit ore nectar*. This latter passage almost makes us suspect that there is some truth in the story of the *cena δωδεκάθεος* Suet. Aug. 70, unless indeed it gave rise to the story itself.

There are however two noteworthy omissions on which a word must be said. We hear nothing of Tibullus, his elegiac rival; nor of Horace, his predecessor in the favour of Maecenas. And Tibullus and Horace are equally silent about Propertius[1]. The first omission, supposing it not to be accidental, may be explained without having recourse to the κεραμεὺς κεραμεῖ hypothesis. Tibullus belonged to Messala's circle, and thus the two poets might never be thrown in each other's way. I do not believe that Propertius' assertions of originality are covertly aimed at Tibullus. The Propertian use and treatment of the elegy is sufficiently different from the Tibulline to warrant Propertius in claiming originality without interfering with existing claims. With Horace the case is different. Propertius could hardly fail to meet him at Maecenas' house and elsewhere and to meet him frequently; and it has even been conjectured that the inquisitive fellow of Sat. 1. 9 is no other than our author. Though chronology seems to forbid the supposition[2], there is good reason for believing that the relations of Horace and Propertius were not particularly friendly. There is a passage in the second book of the Epistles 2. 87 sqq., which can hardly be anything but a direct attack upon Propertius.

Propertius and Tibullus.

Horace and Propertius.

> Frater erat Romae consulti rhetor ut alter
> alterius sermone meros audiret honores.
> Gracchus ut hic illi foret, huic ut Mucius ille.
> qui minus argutos uexat furor ille poetas? 90

[1] Donatus, if he be Donatus, in his life of Virgil (18. 67) mentions Propertius, Horace and others as belonging to the same society and in spite of their mutual jealousies agreeing in cultivating his friendship.

[2] The *garrulus* had lost his mother and relations (v. 27). Now Propertius' mother died, at the very earliest, in 28, which is a later date than is usually assigned to the publication of the Satires.

carmina componò, hic *elegos*, mirabile uisu
*caelatum*que *nouem Musis opus*. aspice primum
quanto cum *fastu*, quanto *molimine* circum-
spectemus *uacuam Romanis uatibus aedem*.
mox etiam, si forte uacas, sequere et procul audi
quid ferat et quare *sibi nectat uterque coronam*.
caedimur et totidem plagis consumimus hostem,
lento Samnites ad limina prima duello.
discedo Alcaeus puncto illius; ille meo quis?
quis nisi Callimachus? si plus adposcere uisus,
fit Mimnermus et optiuo cognomine crescit.

This has been already appreciated by Orelli in his note and by others; but as the full strength of the evidence has not yet been pointed out, I shall estimate it here. Horace is aiming at an elegiac and erotic poet who imitated Callimachus. The incisive expression in vv. 99, 100 will not allow us to suppose that Horace intends the criticism to be quite general. Who can this be but Propertius whose favourite boast is that he is the Roman Callimachus? v. 1. 63, 64 ut nostris tumefacta superbiat Vmbria libris, Vmbria *Romani* patria Callimachi[1]. In other respects too the identification is plausible. The charge of belonging to a clique of mutual admirers might with a show of fairness be brought against one who, amongst other instances of exaggeration, compared his friend Ponticus to Homer (I. 7. 3, 4). The expression *caelatum nouem Musis opus* is not more extravagant than many in Propertius: IV. 4 (5). 19 me iuuat in prima coluisse Helicona iuuenta, *Musarum*que *choris implicuisse manus;* IV. 2. 13, 14 et Musae comites et carmina cara legenti et defessa choris *Calliopea* meis; IV. 1. 17 opus hoc de monte sororum and so on. Verse 96 is probably a hit at Propertius' frequent use of this metaphor with reference to himself, IV. 1. 19, 20 mollia, Pegasides, uestro date *serta* poetae; nou

[1] Propertius had a high opinion of *Mimnermus* also as an erotic poet. See I. 9. 11.

faciet capiti dura *corona* meo; v. 10. 4 non iuuat e facili lecta corona iugo. Again, *fastu* and *molimine* just hit the impression which the style and perhaps the bearing of Propertius (see below, p. xxxv.) would make on an unfavourable observer. Verse 94 is a clear allusion to Propertius' exultation at the reception of his poems into the Palatine library; see IV. 1. 38 and note. Even *Romanis* has its sting; I. 7. 22 tunc ego *Romanis* praeferar *ingeniis* and *Romani Callimachi*, l. c.[1] Lastly I trust that it is not fanciful to see in the two words *adposcere* and *optiuus*, which are each only found in one other passage in Latin, a travesty of Propertius' love of archaisms; for which see below. We need not go far to seek a cause or a justification for this dislike. It was the result of an antipathy for which neither party was to blame. It would have been surprising if they had been friends. Not to speak of the difference of age, the impetuosity of Propertius would not be to the taste of the placid and somewhat lethargic Horace. Still more repellent would be his frequent self-assertion, while the pomp and obscurity of his style would offend against the Horatian canons of taste[2].

Life at Rome.

In the company of these and other friends we cannot doubt that Propertius passed some of the most agreeable hours of his life. Sometimes in his own house on the Esquiline[3] in what now, thanks to Maecenas, was one of the pleasantest parts of Rome[4], but more frequently in those of his richer friends, he would gratify his social inclinations

[1] On Propertius' fondness for the word see III. 1. 4 n.

[2] Ovid seems to have taken his friend's side in the quarrel and criticizes Horace in turn. Compare Ov. A. A. 2. 271 sqq. with Hor. S. 2. 5. 10 sqq. and Teuffel's remarks I. p. 389 and n. 2. He says it may be that Horace occasionally shewed his mental and social superiority in a way offensive to young men.

[3] IV. 23. 24; cf. V. 8. 1.

[4] Hor. Sat. 1. 8. 14 with the notes.

at entertainments like those described in v. 6. 69 and following lines, which united the refined pleasures of the table to the higher charms of congenial society and cultivated discourse. On such occasions he would not be backward in paying his homage to that God whose worship was then regarded in Rome as at once a duty to society and the infallible source of the poet's highest inspiration[1]. He does not seem to have often quitted Rome. We read of his going to Tibur at a sudden message from his mistress (IV. 15 (16)) and of his following her to the country (III. 12 (10)). We also hear of his leaving her to take a sea-voyage, probably to Greece, in which he suffered shipwreck[2]; and later we find him intending to start on a visit to Athens in the hope that absence may cure his love (IV. 21).

Personal appearance.

We have very little information about Propertius' person and dress. He was pale and thin, as he tells us himself, and probably unusually so, as he seems to have been frequently rallied on it by his friends[3]. He paid considerable attention to his personal appearance, and cultivated a slow and impressive gait[4]. His health seems

[1] IV. 4. (5). 21 me iuuat et multo mentem uincire *Lyaeo* et caput in uerna semper habere rosa, ib. 9 (10). 21 nox inter *pocula* currat, v. 6. 75 ingenium positis irritet Musa poetis; Bacche, soles Phoebo fertilis esse tuo. This is the origin of some of the most charming of his poems; I. 3, III. 27 (21), IV. 16 (17).

[2] This seems to be the meaning of I. 17 compared with the reference to it in IV. 24 haec ego, non ferro, non igne coactus, et *ipsa naufragus Aegaea* uerba fatebar *aqua*.

[3] I. 1. 22 et facite illa meo *palleat* ore magis, III. 15 (13). 21 sed tibi si *exiles* uideor *tenuatus in artus*, falleris; I. 5. 21 nec iam *pallorem totiens mirabere nostrum* aut cur sim *toto corpore nullus* ego.

[4] II. 4. 15 (5) nequiquam perfusa meis *unguenta* capillis, ibat et expenso *planta morata* gradu.

to have been delicate. We hear of one serious illness[1]: and his habitual melancholy and frequent allusions to death and burial point in the same direction[2].

His character. Nature of the evidence.

We have no information about the personal appearance and habits of Propertius except what his writings supply: and these too are our only guide towards the delineation of his character.

It has often been declared that a writer's character may be collected from his works. But it has not been always observed how careful such a reconstruction must be. The delimitation between character and circumstances, the distinction between intellectual and moral characteristics, which are often widely sundered, the separation of the effects of education, to use the word in its widest sense, into those which indicate a profound modification of the writer's nature and those which are *façons de parler*, the superficial gloss of his culture or his age—these and other problems await those who would elicit from the thoughts and style of an author a confession of himself. In this hazardous and speculative region I only propose in the present instance to state what may be claimed as fairly established, reserving the nicer and more contestable points for a minuter critical examination.

Propertius' nature was soft rather than strong. This was inevitable from the elements which composed it. An almost morbid self-consciousness, a continual longing for the sympathy and appreciation of others, an habitual melancholy, at times breaking into querulousness, at times sinking in a gloomy foreboding; a feeble will, scant physical courage, and a deficiency of self-command and restraint, these qualities and tendencies formed the weakest of foundations and one which

[1] This is probably the danger mentioned in I. 15.

[2] Allusions to death I. 19, II. 1. 71 sqq. III. 5. 1 sqq. IV. 21. 33 sqq. and more exx. in Teuffel I. § 241. 1. See also below.

the first flood of passion must inevitably sweep away. It was Cynthia's form that opened the flood-gates; and the sudden irresistible deluge carried all before it, maxims of prudence, conventional restraints, and the weak rebellion of the will. The havoc which this attachment undoubtedly produced was certainly not repaired by his life at Rome. A life which consisted to a very large extent of convivial pleasure and social distractions and which was not steadied either by fixed aims or regular employment, still further weakened and disintegrated his character. The very ease and completeness of Cynthia's victory was a presage that it could not last. A heart so light and impressionable invited conquest of itself. We should rather wonder that, with so much in himself to beget fickleness and so much in Cynthia to justify it, the passion lasted so long, than that his professions of *fides*[1] were not always exactly interpreted, and that his admiration of Cynthia dissolved into a universal tenderness[2]. A strict moralist must condemn Propertius' attachment, and his unfaithfulness to it is still less to be excused. But when we have allowed for the influence of his age, from whose grosser taints he was entirely free, the temptations and provocations of his position and the effects of his natural infirmity, the remainder is too poor for our censure; it rather merits our compassion.

Such then in broad outline was the character of the principal elegiac poet of Rome: weak but amiable, with a capacity for tenderness and a gentleness and placability of temper as its chief merits and irresolution and inconstancy as its most glaring faults. A commonplace character certainly; and one which we are startled to discover united with a genius so strange

[1] To a fine ear, perhaps, Propertius does 'protest too much.'

[2] III. 15 (13). 18 quaeris, Demophoon, cur sim *tam mollis in omnes.*

and solitary as to be, I will not say unsurpassed or unequalled, but perhaps never paralleled at all.

Even the casual reader cannot help being struck by the great prominence of personal feeling in Propertius. This is of course to be expected in amatory writing in which thou and I compose the world. But it is more marked in his case than in that of others. *Personal pronouns* are used both where they are redundant and unusual. Thus IV. 15 (16). 7 at si distulero haec *nostro* mandata timore, III. 30 (24). 23 nuper enim de te *nostras me* laedit ad aures rumor, IV. 8 (9). 10 exactis Calamis se *mihi* iactat equis and note, I. 13. 14 haec *ego* non rumore malo, non augure doctus, uidi ego: me, quaeso, teste negare potes? So in a less degree with *tu, tuus,* &c. I. 7. 25 *tu* caue nostra *tuo* contemnas carmina fastu, 15. 25 desine iam reuocare *tuis* periuria uerbis. [While on this subject, I may mention some numerical results which may be interesting, as tending in some degree to bear out the more specific evidence above. By the aid of Passerat's index which errs more on the side of omission than redundance, I found that the first person singular (including *nos* and *noster* where used in that sense) occurred 656 and the second singular 579 times in 4046 lines, being nearly at the rate of 1 to 6 and 1 to 7 lines respectively. I then counted the occurrences of the same two pronouns in *Ovid* Amores I., Fasti I., and Tristia I., which may be fairly said to represent, when taken together, the proportion of subjects in Propertius. In these three books *ego, nos, meus,* &c. in the singular sense occurred 337 times in 2328 lines, or at the rate of about 1 to 7 lines and *tu,* &c. 222 times, or at the rate of 2 to 21 lines. The two together would occur in Propertius on the average a little over 30 times, and in Ovid about 24 times in every hundred lines. I believe that a more minute

Personal feeling.

examination would bear out this result. In the mean time *valeat quantum.*] We may draw the same conclusion from his frequent use of *tam*, *tantus*, *tot* and *totiens*. All of these words involve a reference which is sometimes to the knowledge or feelings of others and sometimes to his own experience; and thus the thought assumes the character of a reminiscence or an appeal. Some of the more striking instances are III. 4. 3 *tam* graciles uetuit contemnere Musas, IV. 14 (15). 11 Dirce *tam* uero crimine saeua, IV. 10 (11). 20 *tam* dura traheret mollia pensa manu, and I. 16. 18, 39, IV. 3. 5 notes. *tanti*, 'worth that price,' is common, e. g. IV. 19 (20). 4, v. 11. 92; *tantus* I. 5. 26, &c. *tot* and *totiens* are also frequent, almost in the sense of *plurimus* and *saepe* IV. 11 (12). 32 *tot*que hiemis noctes *tot*que natasse dies, cf. v. 24; IV. 7 (8). 2 uocis *tot* maledicta tuae; III. 26. 3 (20. 49) *tot* milia formosarum, cf. IV. 17 (18). 16, 23. 2, &c.: III. 17 (14). 5 quaerit *totiens*, v. 8. 27 cum fieret nostro *totiens* iniuria lecto, I. 5. 21 n. &c. This usage might perhaps be called a relative 'intensive,' *tam gracilis*, &c. 'so slight,' as you or I know well, being put for 'very slight.' The same is shewn by the frequency of phrases like *aspice* (*cerne*) 9 times, *accipe* (*disce*) 5 times, *crede mihi* 7 times; *quaeris* (*quaeritis*) 8 times, *quaeso* 7 times. It is not surprising that such a mind should have keenly felt what is due to himself or others, and that he should have been continually appealing to his or their deserts (I. 8. 17 n., 18. 15, II. 5. 3, III. 7 (6). 47, IV. 6 (7). 34, &c.) or that it should have recoiled from the strange and the unknown. This repulsion is manifest in the use of *ignotus*, I. 17. 17 *ignotis* circumdata litora siluis, I. 5. 5, III. 32 (26). 8 (compare *quem non nouerit* III. 16. 6 (13. 48): and *nosse*, &c. in the sense of 'feel' I. 9. 20, &c.); *externus* III. 12 (10). 16 ab *externo* uiro; *insolitus* I. 8. 8, 3. 29, with which may be contrasted I. 12. 5 nec mihi

consuetos amplexu nutrit amores, and sometimes in that of *nouus* I. 8. 30 n. *muto*, when metaphorical, is nearly always used in a bad sense. A change for Propertius is a change for the worse; I. 18. 9, III. 19 (16). 17, v. 11. 45. A melancholy and almost lachrymose disposition is shewn, on the one hand, by the frequency with which words like *querelae*, &c., *flere*, *lacrima*, &c. *tristis* and the like occur and, on the other, by the frequency of allusions to death and the grave, which has already been mentioned. This will be at once obvious by reference to any Propertian index, or to the articles on *bustum*, *cinis*, *fauilla*, *fatum*, *funus*, *Manes*, *mors*, *puluis*, *ossa*, *rogus*, *sepulcrum* in B. Kuttner's tract *de Propertii elocutione*. A temper like this could not fail to increase the wretchedness of an attachment which had in itself many seeds of unhappiness. It allayed its pleasures and aggravated its pains, and threw over all the black inevitable shadow of death[1].

Melancholy.

Weakness of will (besides some other characteristics already pointed out, such as sensitiveness and dislike of the unknown) is apparent from the large number of verbal periphrases which he employs and the way in which he uses them. Speaking generally, he prefers the potential to the actual. The capacity, the desire, the purpose, the preparation, the beginning,

Weakness of will.

Use of 'potentials.'

Periphrases.

[1] This use of interjections like *heu*, *a* is remarkable. It shews a curious and almost irrational sympathy. If Propertius is contemplating a gloomy picture, he cannot help a sigh escaping him, no matter whether appropriate to his own position or not. Thus a *heu* breaks out in II. 5. 8 where he is threatening Cynthia with punishment *heu* sero flebis amata diu; so *a* in a precisely similar way IV. 25. 14. Cf. I. 1. 38 and note. This undercurrent of melancholy is apt to come to the surface whenever his feelings are disturbed. Thus in III. 27 (21) talis uisa mihi somno dimissa recenti, *heu* quantum per se candida forma ualet and IV. 14 (15). 6. Compare v. 8. 48.

the effort in an action impress him more than the attained and completed result: and thus, where other writers would use a simple verb, we find in Propertius an infinitival expression. In this and similar questions it is well to bear in mind that the question of degree is of the highest importance. For while, on the one hand, it is true that in many passages a writer may have chosen a word for the same reasons that might have guided other writers to its choice and that consequently its employment is a recognition of the requirements of the passage and not a trace of the author's personality, so on the other if he *habitually* throws his thought into such a form that only a particular word or phrase is appropriate, it cannot be pleaded that he has yielded to a necessity, when that necessity has been created by himself[1].

The following tables will put the facts more clearly. Propertius uses the following verbal periphrases.

Verbs denoting capacity.

possum, very common, 74 times (Kuttner): often a mere expletive, e.g. v. 10. 24 uincere cum Veios *posse* laboris erat.

queo, I. 18. 4, II. 7. 4. *nequeo*, twice.

ualeo, I. 14. 7 non tamen ista meo *ualeant* contendere amori, where observe that the *subj.* makes the expression still more vague.

Denoting desire or purpose.

uolo, with inf. 31 times (subjunctive *uelim*, *uellem* 17 times): often with no particular force, e.g. III. 1. 9.

cupio, with inf. 9 times: often otiose; as in I. 9. 19, IV. 8 (9). 2.

[1] In the case of Propertius the strength of the following argument is not weakened by a conscious choice of expression, still less by a desire to mystify.

libet, 4 times; can frequently be dispensed with, e.g. IV. 4 (5). 25.

utinam, atque utinam, o utinam, 14 times.

cogito, III. 22. 9 (18. 29).

meditor, II. 2. 1.

quaero, III. 6 (5). 13.

Denoting preparation, beginning and effort.

paro, I. 15. 8, 20. 43, III. 27 (22). 19.

incipio, 11 times; always with inf. except in III. 13 (11). 36 when a verbal noun replaces it. It can often be spared, e.g. v. 1. 120, &c. According to Kuttner it is very rare in the elegiac poets.

coepi, twice, v. 4. 74, 11. 78. It is wanted in neither place.

conor, 4 times (3 times in the *first* person).

tempto, III. 32 (26). 73 where it has its proper force.

Denoting constraint or its absence.

cogo, 19 times (*cogor* 9 times). Especially noteworthy is its use within the sphere of love, I. 13. 32 illa suis uerbis *cogat amare* Iouem, II. 4. 9, v. 5. 8, and above all I. 4. 2 quid me tam multas laudando, Basse, puellas mutatum domina *cogis* abire mea?

fero, IV. 6 (7). 47 *non tulit*...audire. It occurs 8 times in sense of 'holding out against.'

patior, with *acc.* and *inf.* 10 times.

perpetior, I. 22. 7.

licet, 18 times altogether with *subj.* and *inf.*

sino, with *acc.* and *inf.* 11 times (once with *acc.*); sometimes curiously used, e.g. III. 15 (13). 38.

ueto, with *acc.* and *inf.* 8 times. IV. 13 (14). 21 is very curious, lex Spartana *uetat* discedere amantes = 'allows them not to be separated.'

prohibeo, III. 7 (6). 21.

iubeo, occurs 5 times (out of 8) where another verb meaning 'causing' or the like would be more

appropriate; thus I. 3. 40 noctes me miseram quales semper habere *iubes*.

Denoting fear or its absence.

metuit, *timet*, with inf., I. 14. 19, 20 illa neque Arabium *metuit* transcendere limen nec *timet* ostrino, Tulle, subire toro.

uereor, I. 14. 23 non ulla *uerebor* regna...despicere; non ego nunc uereor occurs 3 times.

ausus, *ausim*, 8 times.

Denoting habit.

soleo, 17 times.

consueui, I. 17. 25 omnia consueui *timidus perferre* superbae iussa neque arguto facta *dolore queri* (a perfect revelation of character).

sueuit, V. 10. 17.

Denoting acquaintance or knowledge and its opposite.

scio, I. 2. 12.

noui, 3 times, e.g. III. 24 (20). 13 semper, formosae, non *nostis* parcere uerbis.

disco, 9 times, e.g. I. 10. 13 non solum uestros *didici* reticere dolores.

doctus, V. 6. 24.

Periphrases by means of verbs of saying or thinking.

dico with no especial force. *Pass.* I. 9. 8, 19. 11 semper tua *dicar* imago, II. 8. 6 nec mea *dicetur* quae modo dicta meast. *Act.*—Phrases like I. 11. 26 *dicam* 'Cynthia causa fuit' are not uncommon.

fero, IV. 16 (17). 20 uirtutisque tuae, Bacche, poeta *ferar*, cf. IV. 8 (9). 60 and III. 9 (8). 11.

habeo, pass. II. 4. 24 *quicquid habetur* amor and in IV. 12 (13). 62.

puto and *reor* also occur; but generally add something to the sense.

Besides the above we find other periphrases where simple verbs might have been expected, e.g. I. 11. 13 *uacet* alterius blandos audire susurros and I. 14. 13 tum mihi *cessuros spondent* mea gaudia reges (= reges, quae mea gaudia sunt, mihi *cedent*).

Comparison with Ovid.

In estimating the value of the foregoing evidence we must first bear in mind that these infinitive forms are very convenient for verse, especially for elegiac verse, and so may be expected to occur with some frequency. The best way of ascertaining what deduction is to be made for this is to examine the frequency with which such periphrases occur in other elegiac poets. As before, I will take Ovid for the test[1].

Ovid's elegiac poems contain about 6 times as many verses as Propertius, i.e. about 24,000 lines. In these 24,000 lines I find the following verbs denoting *desire*, &c., and *preparation*, &c., occurring with the *inf.* the following number of times: *uolo* 31, *cupio* 15, *opto* 5[2], *libet* 6, *desidero* 1[2], *posco* 1[2], [*utinam* over 8 times], *paro* 15, *incipio* 10, *coepi* 5, *ordior* 4 (3 with *loqui*), *experior* 4, *pergo* 2, *molior* 1[2], *laboro* 5, *tempto* 15, *conor* 3. This gives the following result: Propertius 64, Ovid 123. If the same proportion were observed, Ovid would shew 384. To this must be added the fact that the Ovidian examples have not been weeded like the Propertian, and that, if we counted up the instances where the phrase is really otiose, the

[1] I have used Le Maire's Index to obtain these results, and I have selected the most characteristic class that I could, that containing *possum* not being available through deficiencies in the index. It is noteworthy that several of the verbs occur more frequently in the Metamorphoses than in the Elegiac poems, shewing that too much weight must not be assigned to the metrical convenience of the forms. Their prevalence there is probably due to the poem being a history of inchoate and interrupted lives.

[2] Not in Propertius with inf.

Propertian preponderance would be still more evident. I do not claim undue importance for these figures, which are from the nature of the case imperfect, and, I doubt not, in some particulars contestable. I only appeal to them to confirm the impressions which every unprejudiced reader must gather from reading the poems himself.

We have thus seen that they occur far less frequently in Ovid than in Propertius; and unprejudiced and experienced readers will probably admit without further demonstration, that they cannot be regarded as wholly or chiefly the effect of metrical necessity[1]. Another explanation claims to be considered. May not Propertius have been snared, as it were, by certain forms of rhythm and expression? Or, to put it in another way, may not particular phrases and turns of metre have reproduced themselves mechanically in his poems? That this is possible, will be allowed by all who have watched with attention either their own habits of speech and writing or those of others. The persistence of these forms is one of the most interesting phenomena of language. Any one who has observed how some fashionable trick of verbiage or cant-phrase of the hour is taken up and introduced on every possible occasion, not only in the streets but even in educated society, will readily recognize the irregular actions of a principle which is the parent of style in the individual and idiom in a nation. That such persistence of phrases is very marked in Propertius, I should be the last to deny; and that it is to be explained as due to weakness of will, I should not venture to assert. It may at least be probably supposed to be

[1] Another view is possible, that they are the remains of a certain redundance of expression which we find in early Latin; in which case they will be related to the other archaisms of Propertius. I do not deny that some of them are. But this will only account for a portion. Compare p. cxliii.

one of his intellectual characteristics, on which more anon. But the question still recurs; 'why was it *these* particular phrases that manifested the persistence?' To this the natural answer seems to be; because the ideas that they embodied and the tendencies which they conveyed were those most characteristic of the writer. To take an example which might perhaps be thought to make against the argument. It is not the truly brave man who is continually saying 'Who's afraid?' It is rather he who can ask with the young Nelson, 'Fear! I never saw fear! What is it?' So the recurrence of *non ego nunc uereor* and similar phrases in Propertius, even in default of positive evidence, would have taught us that he was scantly endowed with physical courage. But that evidence is forthcoming. He naively says he will chase the timorous hare and bird and leave the hazardous boar alone (l.c. on II. 7. 13). He fears a night journey from Rome to Tibur as though it were an expedition to the *Gallinaria Pinus*, IV. 15 (16). He freely owns that 'from his blood will no soldier spring,' II. 7. 13 and note.

Lack of courage.

Subject to the cautions which we have pointed out, the argument will stand, and could, if we had more space at our disposal, be still further supported. For example, it might be plausibly contended that the frequent use of the pluperfect and other completed tenses on the one hand and the periphrastic future on the other (vide infr.) is similarly to be explained. The author declines the effort of contemplating the reality face to face and relegates it, so far as he may, into the buried past or the formless future. Again, the want of connexion in his thought, the frequent change of subject, his eccentric use of particles and other peculiarities which will be discussed below, all point to a weak and unbalanced mind.

Superstition.

We may easily understand how such a mind was influenced by the foreign superstitions which had even then begun to infect and supplant the religion of Rome. Evidently he had dabbled in 'Babylonian calculations.' His allusions to divining and astrology are frequent. And, although he sometimes rises above himself and ventures to jest upon these formidable subjects (as in v. 1), his language more frequently betrays a genuine apprehension of their power. See III. 23 (19), and II. 4. 15 (25) nam cui non ego sum fallaci praemia uati? quae mea non decies somnia uersat anus? v. 5. 9 sqq., &c.

CHAPTER II.

WORKS AND STYLE.

§ i. *Arrangement and subjects of his poems.*

THE poems which have come down to us under the name of Propertius consist of 4046 lines of elegiac verse; and of these all but a very trifling proportion are genuine. They are divided in all the MSS. which mark such divisions into *four books*, I. containing 708, II. 1402, III. 988 and IV. 948 lines. The unusual length of Book II. has thrown suspicion on the arrangement, and Lachmann and others have divided it into two, II. 1—9 (354 lines), and II. 10—end (1048 lines). In support of this view it is argued that the poems, as we have them, are incomplete. The evidence of this is (*a*) external and (*b*) internal. (*a*) The grammarian *Fulgentius*, c. 22, ascribes the following line to Propertius, diuidias mentis conficit omnis amor. His authority is however considerably weakened by his also attributing to him a line from an old Latin comedy, catillata geris vadimonia publicum prostibulum: and the line in question has generally been given to Petronius. I may observe that *conficio* does not occur in Propertius; and if we assign the line to him, we shall have to add *diuidiae* to his numerous list of archaisms (p. xc.). *Servius* on Virg. Ecl. 5. 21 quotes testes sunt sidera nobis. This is al-

Divisions into books.

Assumed incompleteness of Book II.

most certainly a misquotation of II. 10. 41 sidera sunt testes et matutina pruina...te nihil in uita nobis acceptius umquam. The same commentator on G. 1. 19 says that some attribute the invention of the plough to Triptolemus and others, more correctly, to Osiris, ut dicit *Propertius* uel Tibullus. Here the *uel* marks a correction; and the reference is to Tibullus 1. 7. 29. None of these passages prove anything. Lachmann lays more stress on *Ovid* Tr. 2. 447 sqq. where Ovid alleges in justification of his own Ars Amatoria the practice of previous poets; and, after quoting largely from Tibullus, says, multaque dat talis furti praecepta docetque qua nuptae possint fallere ab arte uiros: nec fuit hoc illi fraudi; legiturque Tibullus et placet et iam te principe notus erat. inuenies *eadem* blandi *praecepta Properti;* districtus minima nec tamen ille notast. Lachmann asks 'where shall we find them?' In answer to this, we must observe first that we are not to expect to find too many. For, on the one hand, we must remember that it was to Ovid's interest to make the most of his authorities in amatory writing; and on the other that it may be inferred from his dwelling at so much greater length on Tibullus than Propertius that the latter did not lend him so much countenance as the former. In fact, the allusion to him looks like one of those references which are not intended to be verified. There are some passages in Propertius which point in the same direction as the lines in Ovid. Thus we have IV. 3. 49 ut *per te* clausas sciat excantare puellas qui uolet austeros arte ferire uiros; and cf. v. 20 quae legat expectans sola puella uirum. The meaning of these and other passages is elucidated by I. 7. 13 me legat assidue post haec neglectus amator et *prosint illi cognita nostra mala*, which shews that Propertius' teaching was rather by example than precept. We find *praecepta* about love also in I. 1. 35 sqq., I. 9, I. 10. 15—30, III.

20 (17). 21 sqq., and v. 5. 21 sqq. where the speaker is Acanthis. Compare also IV. 7 (8). 25, 26 where by a provoking chance several lines are lost. There are other passages and pieces whose *spirit* might have been in Ovid's mind at the time. Hence on the whole we may pronounce that there is enough foundation for the statement in the works as we have them at present, but only just enough.

I now pass on to (*b*). And first for the poems themselves. I do not think that any one who reads the poems carefully can suppose that they are in all cases complete. In determining which are not, the very greatest care is needed. We must remember, firstly, that the ordinary rules of coherence do not apply to Propertius, and that a harsh transition of thought by no means implies a lacuna. Secondly, in some cases where that has been assumed, a transposition will set everything right. After all these deductions there still are left several places where lacunae must be assumed. Such are found in II. 6, II. 9, and elsewhere. But L. Müller and Baehrens have assumed far too many. The loss of *whole poems* remains unproven. *Lacunae.*

The second argument is drawn from II. 13. 25, 26 (III. 5. 9 where see note) sat mea sat magnast si *tres* sint pompa libelli quos ego Persephonae maxima dona feram. It is contended that *tres libelli* implies at least *finished* books, and that consequently this distich formed originally part of the *third* book; from which it would follow that the end of the second book has been lost. This however is by no means necessary. The instructions which the poet is here giving for the conduct of his funeral are not death-bed instructions. He is in one of his despondent moods, and contemplating the remote phantom of death (cf. *quandocumque* v. 1), as though it were face to face. Like Shakspere's Richard *Argument from II.* 13. 25

II., he will 'talk of graves and worms and epitaphs.' Why then should he not refer to *unfinished* books? It seems to me that this adds more point to the poem. 'I must die,' he says; 'but I shall die content, if I am not forgotten in my grave, if you, Cynthia, are faithful to me, and three books preserve my name.' Another poem which has been pressed into the service is the one addressed to Augustus, II. 10 (III. 1), which it is asseverated can only have formed the exordium of a new book. This contention may be met by a simple *non sequitur*. I have pointed out in the commentary to this poem that, if it is intended to introduce a fresh book, it is a most inappropriate introduction, as only one poem out of the remainder has anything to do with Augustus. But not only are the arguments for the proposed change thus inconclusive, but it is refuted by positive evidence. As already said, the *MSS.* are against it, and they must count for something. *Nonius*, the grammarian, is against it (p. 169); for he quotes *secundat* III. (IV.) 21. 14 as occurring in the *third* book. Lastly, if we can trust—and I think we can—the phrase so far, *Propertius* himself is against it: for in II. 24. 1 [III. 17 (15). 1], quoting what others say of him, he says tu loqueris cum sis iam noto fabula *libro*, et *tua* sit toto *Cynthia* lecta foro. Lachmann's theory then appears to be little more than an arbitrary surmise; and the sooner it goes and disencumbers our editions of the double notation the better[1].

and from II. 10.

Arguments against the theory.

[1] This is the proper place to explain why in this edition I have retained a notation which I have rejected above as unfounded. When the commentary was written and the text printed, the division into five books was the accepted one. All the latest editors had adopted it; and I did not wish to introduce innovating restorations into a volume of selections; the more so as the editions which were then most generally used in England (Müller's and Paley's), and whose numbering I

I now pass to consider the date of the various poems. There are very few chronological traces in the first book. I. viii. seems to have been written when the law forbidding celibacy was contemplated (see v. 21); and Hertzberg (I. pp. 23, 24) has advanced arguments to shew that I. vi. was not written before B.C. 27. *Composition of the books. Book I.*

The clues we get for the date of the composition of the various poems in the second book (II. and III.) are, omitting allusions to events earlier than B.C. 28, *Book II.*

II. i. B.C. 25 (after publication of first book).
vii. after B.C. 27.
x. (III. i.) B.C. 24 (see notes).
xxxi. (III. xxix.) end of B.C. 28.
xxxiv. (III. xxxii.) not earlier than B.C. 28.

Thus all the poems in Book II. whose date can be settled fall within the period embraced between B.C. 28 and 24.

Book III. (IV.), like Book I., contains very few allusions that we can fix to a precise date. Elegy xvii. (xviii.) was written after the death of Marcellus in 23. The allusions to the expedition against the Parthians to recover the standards of Crassus iii. (iv.), iv. (v.) 48, xi. (xii.) 3, 4 probably point to the same period. For, it is to be observed that nowhere does Propertius hint that the standards *have* been recovered. His exultation is always prospective. The last poem in the book, as already said, must have been written *six years* after the beginning of the Cynthia attachment. On the other hand, el. *Book III.*

proposed to use in citing Propertius, gave the new division. Since then all is changed. The two last editors, Baehrens and Palmer, have returned to the old order, and I can only regret that my own book had advanced too far to permit my making the change. [Baehrens, I may add, though printing the MS. order, believes that II. 7—13 (or II. 7—III. 5) belong to Book III. (IV.).]

xx. goes back to its very beginning. Thus the poems included in Book III. (IV.) fall between B.C. 28 and 23.

Book IV.

Book IV. (V.) presents many difficult problems. There can be no doubt that it contains some of the poet's latest work. Elegies vi. and xi. were not composed before B.C. 16; and, as we have already seen, elegy vii. cannot be much earlier. But about the rest of the book we cannot be at all certain. It is probable that el. viii. was written before B.C. 23. At any rate it was composed long before vii. We shall not be far wrong in assigning iii. to B.C. 23[1]. Elegy i. cannot at most be later than the same year: and some scholars put the first part of it much earlier. Elegy v. was written after the beginning of the Cynthia attachment. The date of the remaining poems is quite uncertain. Their subjects, like that of the first part of el. i., are antiquarian and historical. Some critics consider them to be the earliest poems and others amongst the latest: and probably either the one or the other opinion is right.

Publication of Book I.

It is a natural question next when the poems were published. The first book is the only one whose publication can with certainty be ascribed to Propertius himself; and we have assigned it conjecturally to B.C. 25. The second and still more the third book shew, as we have observed, some appearance of being prepared for publication. The publication of the second cannot have been earlier than B.C. 24 nor that of the third than B.C. 23. And we can say little else. They may have been published separately or together, they may have been issued by Propertius during his life or (less probably) by his executors

Books II. and III.

[1] See verses 7—10, 18, 35, &c.

after his death. We do not know; and, though the expression in Martial already quoted, that *Cynthia* was Propertius' *iuuenile carmen*, suggests that there was some considerable interval between its publication and theirs, it is not enough to ground an inference upon.

Book IV.

About the fourth book there is, as we have seen, much uncertainty. But about one thing I am clear. It can never have been issued by its author. I will not lay stress on the long period over which the different pieces extend, a circumstance which suggests a posthumous publication[1], nor on the miscellaneous nature of its contents.

Juxtaposition of Elegies vii. and viii.

But I must call attention to the juxtaposition of vii. and viii. I cannot believe that these poems are placed together by the deliberate act of Propertius, but by the carelessness of some *rédacteur* who saw that the subject of both was Cynthia, and who did not trouble to enquire further. Of vii. I have spoken at length. viii. is the best piece of *genre* painting in Propertius. It describes how Cynthia drove with one of her lovers to see the famous cave and dragon at Lanuvium; how Propertius took advantage of her absence to have an entertainment of his own with Phyllis and Teia, two acquaintances whom I have already mentioned; how all went wrong at their banquet, and portended that something was about to happen; how Cynthia suddenly burst in upon them 'in a beautiful fury,' broke up the festivities, scattered the guests and chastised Propertius and his offending slave; lastly, how, her anger abated, she consented to be appeased, and the lovers made terms of peace. All this is told in a poem which in its

[1] The Cornelia elegy would be naturally put at the end if it had to be copied from a monumental inscription; see the introduction to it.

vivid colouring, its clearness and minuteness of detail and its bright spontaneous humour is unique in Propertius, and has evidently come fresh from the poet's imagination in one of its happiest moments[1].

If viii. had preceded vii., the contrast would have been startling enough. To pass thus from this warm-blooded lighthearted life in all its thoughtless bustle and enjoyment to the chill and shadowy ghostland would, we may say without rashness, have been too violent a change for the Greek and too bold a one for the Roman. But to reverse the order and to bid nature revolve upon her track is a ghastly imagination, or rather Mephistophelian mockery, only possible to ages which have learnt to finger the secret springs of the horrible and produced the painting of a Wirtz and the fiction of a Poe[2].

[1] It was written when the impression was still quite recent; the day after the events, as *hac nocte* v. 1 shews.

[2] I ought to add something on a remarkable line of Ovid R. A. 764 (a poem which as we see from vv. 155 seqq. was written about A. D. 2), et tibi cuius *opus Cynthia sola fuit*. First, the form of the expression leads us to suppose that Propertius was not alive in A. D. 2; for *fuit* is naturally an aorist. And this is a supposition by no means inconsistent with the results of the preceding investigation. Secondly, it seems to give us a criterion as to the poems of his which were published or known to Ovid by A. D. 2. Cynthia, Ovid says, was Propertius' sole work or subject. This word *opus* does not necessarily mean a published, but only a completed work; though, as a general rule, the two things are the same. Again, it is unnecessary precision to confine *Cynthia* to the *first* book. All the Cynthia poems may be and probably are meant. But it does look as if our Book IV. (v.) was then unknown to Ovid in its collected form. This cannot cast any doubt on its genuineness, which is absolutely beyond suspicion. The internal evidence of its Propertian authorship is so strong that it would justify us in attributing it to him, even if traditionally assigned to some one else. The conclusion then which it seems should be drawn is that the book was published posthumously, and published later than A. D. 2.

The poems of Propertius fall into the following division:

Subjects.

A. *Personal,* chiefly *amatory,* and addressed to Cynthia; the bulk of the poems and nearly all of the first three books.

B. *Political* and *social,* on events of the day; addressed to Augustus, Maecenas, &c.; e.g. II. i., IV. (v). xi.

C. *Historical* and *antiquarian;* the bulk of the last book. A good many of these latter deal with derivations of names; *Vertumnus* (el. ii.), *Sancus* (ix.), the *Tarpeian* rock (iv.), *Iuppiter Feretrius*[1] (x.).

The following detailed analysis of the different books will be instructive[2]:

	A Amatory		B	C	Total
	Cynthia elegies	Others			
I	15	4	1	1	21
II, III	30	2	2	—	34
IV	13	5	7	—	25
V	2	1	3	5	11
	60	12	13	6	91

These figures speak for themselves. The great preponderance of Cynthia elegies and their decrease in number in the last two books are especially noteworthy. Compare page xxiv.

[1] The Romans seem always to have been interested in the history of a name, and more so after Varro's time. Propertius especially shews an inclination to etymology. Besides the names mentioned he explains *Calliopea, Latris, Superbus* (Tarquinius), *Argynnus.* Compare pp. lxix. xc.

[2] It must be observed that the classification is necessarily rough, as some of the poems, e.g. v. i., have two subjects.

§ ii. *Literary style.*

There are not many direct criticisms of Propertius in ancient writers. *Quintilian* (10. 1. 93), while himself giving the preference to Tibullus, admits that some critics placed Propertius above him[1]. *Ovid* refers to him several times; and, where he uses an epithet, he calls him once *tener* (A. A. 3. 333) and twice *blandus* (Tr. 3. 465, 5. 1. 17). *Martial* calls him *lasciuus* (8. 73) and *facundus* (14. 189). The passage from the younger *Pliny* about Propertius has been already quoted, p. xxviii. It does not give one a favourable opinion of Pliny's critical sagacity. The qualities which he praises in Passennus Paulus, and which he finds constitute him a 'true descendant' of Propertius and give his work the character of being 'clearly written in the house of Propertius,' are by no means characteristic of Propertius. He is not particularly *tersus*, 'smooth and finished,' an epithet which Quintilian applies much more appropriately to Tibullus; *molle* and *iucundum* are still less distinctive, and the latter word only indicates a mere general satisfaction. But the other judgments are not much better. No critic of discernment would now place Tibullus above Propertius, though the former has far fewer faults, and sinks below his level of excellence much more rarely. When Ovid and Martial call him *tener* and *lasciuus*, they are thinking rather of his subject than of his treatment of it. There are only two traces of a recognition of his real merits,

Ancient opinions.

Their insufficiency.

[1] Elegia Graecos quoque prouocamus cuius *mihi tersus atque elegans maxime uidetur auctor Tibullus. sunt qui Propertium malint.* Ouidius utroque lasciuior sicut durior Gallus.

the *blandus* of Ovid and the *facundus* of Martial, of which I shall say more anon. The truth is that the literary criticism of the Romans was essentially superficial. They had not at their disposal the keen scalpel and the polymath terminology of modern analysis. Nor had they the delicate perception and flexibility of expression which might have supplied these deficiencies. Their rhetorical bias[1], the narrow limits and concrete character of their vocabulary and their practical habits of mind all worked in the same direction. And if the Roman critical resources were thus limited, Propertius must have taxed them severely. His obscurity, his indirectness and his incoherencies were all offences against the Roman taste which (to take a liberty with a line of Tennyson), loved to hear The apt oration flowing free From point to point. Hence it is no matter of surprise that he was much less popular with his countrymen than Tibullus, and that there are much fewer notices of him than of his rival. None the less however was he cherished in the sympathetic appreciation of the literary few, and exercised through them a real, though unacknowledged, influence upon the popular mind.

Cause of this. Roman literary criticism.

Its superficiality.

Difficulty of Propertius.

I have already said in words which perhaps require explanation, that Propertius stands almost alone amongst the poets of his and other times. By that I do not mean of course that in point of poetical genius and achievement he is the greatest or amongst the greatest poets of the world; but that his work is stamped by an individuality so peculiar as to entitle him to a separate place and recognition.

Peculiarity of his genius.

[1] It is worth noting here, that their best criticism is to be found in Quintilian's Institutes of Oratory, a practical manual by a professed rhetorician.

We have seen how his idiosyncracies repelled the Latin taste. This is not surprising with a writer who carries them so far as to raise the question, the at first sight paradoxical question, whether he is writing in Latin at all. Where else in Latin shall we find sentences like these? *His abnormal Latinity.*

> et duo in aduersum missi per moenia currus
> ne possent tacto stringere ab axe latus.
> IV. 10 (11). 24.

or

> haec postquam mecum querula sub lite peregit.
> V. 7. 95.

or

> haec lympha puellis
> auia secreti limitis una fluit. V. 9. 59.

or

> Phidiacus signo se Iuppiter ornat eburno. IV. 8. (9) 15.

This is not the Appian high road of Latin; it is an untrodden and sequestered bypath of Propertius' own.

His chief demerits have been already enumerated. A good many of them are summed up in the one word *obscurity*. Much of this obscurity is due to the *singularity of expression* which has been just exemplified. These tendencies towards what is out of the way are by no means easy to unravel. But we may be certain of one thing. They are not due to affectation. They are peculiarities deeply rooted in his genius, they appear in the most spontaneous unstudied passages, and to compare them to the strainings of a conscious pedant like Persius is to miss the whole distinction between the far-fetched and the abnormal[1]. Besides the singularity to which I have referred and which *His obscurity: its causes.*

[1] Some have explained his peculiarities as due in part to his Umbrian origin. It is a mere conjecture.

I know not how to name and the love of literary allusion which he shared with others of his age, but which is more marked in him than in them, and a certain delight in archaisms which is all his own, his difficulty and obscurity is due to other causes which may be more easily defined.

First and chiefly it is due to a certain *vagueness* and *indirectness* in his manner of conceiving and presenting an idea. Where other poets would bring it immediately before us, Propertius indicates the region where it may be found; and often his indications are by no means sufficient to identify it. There may be other ideas within the region; and the reader is left to choose between them. To change the metaphor, the outlines of his pictures lack sharpness and precision, and the colours and even forms on his canvas tend to blend imperceptibly with each other. Thus it is the general impression that fascinates us in his poems, not the proportion and perfection of its details. It is possible theoretically to distinguish between a certain tortuousness in Propertius' way of arriving at an idea and his indefiniteness in putting it before us. But the two things are in practice so much connected that I shall not attempt to separate them in the examples. *Vagueness; indirectness.*

To take perhaps the most striking example of all, where another would say to 'believe' a charge, Propertius says to 'disseminate' it, IV. 23. 14 note. 'You will not be fond of changing' is nec *noua quaerendo* semper *amicus eris* I. 13. 12; 'to love one maiden' is *una* amare *domo* III. 18. 8 (16. 24); in the same poem we have v. 13 quos utinam *in nobis*, uita, experiare labores, and v. 30 iam tibi *de timidis* iste superbus erit. In IV. 6 (7). 38 'you will rarely succeed,' ut tibi succedat, uix semel esse potest. 'If the other refuses me her love,' altera si quando *non sinit esse locum*, III. 15 (13). 38. So in adjectives

and nouns. 'The tears fell fast adown,' ex oculis multa cadebat *aqua* IV. 5 (6). 10 (also of sweat III. 15 (13). 38), 'fire-breathing bulls' flagrantes tauros IV. 10 (11). 9, 'the realms of night' caecis locis I. 19. 8 opposed to superis locis III. 26. 4 (20. 50), and other examples in the commentary[1].

Sometimes the cause is a desire for brevity[2]. The *sphere* of a word or phrase is left undefined and has to be *gathered from the context.* III. 10 (9). 21 quin ego *deminuo curam* (sc. *mihi*), IV. 1. 36 illum *post cineres* auguror ipse diem (to be taken with *diem* (futurum), not with *auguror*), IV. 4 (5). 6 nec miser aera paro clade, Corinthe, pia, &c.[3] Hence words appear in *new senses, rudis* 'a stranger to love' IV. 16 (17). 7, *pugnante* 'struggling' (of ivy) V. 7. 79, *diuidit* 'causes dissension' I. 12. 10. Somewhat different are cases like *tuba* 'trumpet-*note*,' *manus* 'movement of the hand,' IV. 4 (5). 3 nec tamen inuiso pectus mihi carpitur *auro*, 'the hateful love of gold. We may place here the use of *common* for proper names, of which he has one striking example. The Fates, the Muses, and even the Danaids are all called 'the Sisters'; III. 5. 28,

Brevity.

[1] Other traces of the tendency may be seen in his use of *quicumque, quandocumque, talis* (for *hic*) &c.; of *esse, ire*, &c., for more precise words; of *in* with the abl. 'in the case of,' and of the abl. itself, for which see below, pages cxviii., c.

[2] The most striking is where he only gives the beginning and end of a thought, omitting the intermediate links. Sometimes an intermediate step in an argument is left out: sometimes two stages of an action or two scenes in a picture are run into one. Examples of the first are in I. 2. 27, 8. 21, II. 7. 15, &c.; see notes, and compare the use of *igitur* below. Examples of the second are to be found in I. 8. 15, 9. 29, III. 3. 18 (probably), and notes, and cf. I. 1. 3 n. See also IV. 20. (7) 17 Amor ipse suo *constringet* pignera *signo*. (The tying of letter tablets came first; cf. V. 4. 82 pacta *ligat*; then the sealing.)

[3] Sometimes, as in this example and V. 11. 85 mutarit ianua lectum, the idea has to be corrected as well as expanded.

III. 28 (22). 27; v. 11. 27. So Cupid is *puer* and *ales*; I. 19. 5, III. 28. (22). 31. *Paris* is *pastor*, II. 2. 13. The use of *mater* for 'stepmother,' IV. 7 (8). 38, is surprising. Compare v. 11. 21, 59 and notes. Occasionally harsh omissions occur, especially of the personal pronouns; e.g. *tu* where the person is changed IV. 10 (11). 68, *te* ib. 24. 6.

Stress on single words.

One of the peculiarities of Propertius is the great and often disproportionate stress which he lays on a single word and that word frequently not one of the most prominent syntactically in the sentence II. 24 (20). 20 hanc miser implorat nauita *Leucothoen* 'implores her help, as *now divine*,' v. 6. 52 quae nisi *iusta* subest excutit arma pudor. See more in the notes and Hertzb. I. p. 142. Another source of obscurity is a disposition to be spasmodic and incoherent. His poems have often the appearance of being disarranged; and thus critics have resorted to lacunae and transpositions where these aids to intelligence ought never to have been invoked. The derangement goes deeper than this and penetrates to the very heart of a sentence. What disorder is this? IV. 12 (13). 55, 56

Incoherence.

Dislocations in a sentence.

> te scelus accepto Thracis Polymestoris auro
> nutrit in hospitio non, Polydore, pio,

or this? IV. 3 (4). 18

> et subter captos arma sedere duces.

For more examples, see Hertzb. p. 121 sqq. But a sentence is comparatively fortunate if its order is only perturbed. Frequently it is not finished at all, and sometimes there is no attempt to finish it; e.g. IV. 17 (18). 1—7, 19 (18). 21, 22. Hertzberg has shewn (p. 125 sqq.) that it

Anacoluthon.

is in Propertius' manner to leave his sentences without connecting particles. Where he employs them, he is not less peculiar. If he uses *igitur* where others would have used *nam* or *enim* (IV. 19 (18). l. c. tuque O Minoa uenumdata Scylla figura, tondens purpurea regna paterna coma, hanc *igitur* dotem uirgo desponderat hosti; cf. II. 5. 27 n.), his *nam* and *namque*, on the other hand, appear where they add little, if anything, to the sense, III. 14 (12). 12, IV. 5 (6). 5. His use of *certe* is not less peculiar, II. 7. 1 n. He is fond of the violent *at*, where others would use *sed* or even *et*; e.g. IV. 8 (9). 14. The connexion of sentences is often extremely loose, I. 18. 23, 24 quot *curas*...*quae*...cognita sunt, IV. 16 (17). 40 haec ego referam *qualis* Pindarico spiritus ore tonat, III. 13 (11). 34 ultima *talis* erit *quae* mihi prima fides. Generally we may say that he is fond of abrupt transitions of thought and construction. For the latter see below, p. cxxiv. The former are too common to need illustration.

Use of connecting particles.

Loose connexion of sentences.

Violent transitions.

Sometimes on the other hand the opposites of these tendencies occasion difficulty. For example, instead of incoherence we find too close a coherence between the members of sentences. Words which we should at first sight suppose went with the sentence generally, we find on examination are to be construed only with a part of it. Thus we get a *sub-construction*, as it were, besides a principal one; and a part of the sentence is bracketed off from the rest. Thus we have V. 3. 20 struxit querulas-rauca-per-ossa tubas, ib. 11. 29 fama-per-auita-tropaca &c., I. 10. 30 qui numquam uacuo-pectore-liber erit &c. There are three examples in I. 13. 2—8. Sometimes a word goes equally with

Opposite tendencies.

Excessive subtlety of construction.

two other words, and we thus get a *two-headed construction;* e. g. II. 32 (26). 54 nec si *consulto* fulmina *missa tonent,* I. 11. 5 *nostri cura* subit memores a *ducere* noctes (*n.* and *d.* both go with *c.*), v. 6. 6 ductus erat per quas ante Iugurtha uias (i. e. ducta per eas uias per quas ante ductus erat Iugurtha). Sometimes the expression becomes extraordinarily brief; e. g. v. 4. 73 urbi festus erat (dixere Parilia patres), hic primus coepit moenibus esse dies (where *dies* has to be anticipated from the following *dies*), III. 19. 19 (16. 35) tu mea compones et dices ossa, Properti, haec tua sunt (Hertzb. p. 123). Sometimes the *sentence* must be read *as a whole,* as it is almost impossible to give it a detailed construction. Examples are III. 32 (26). 60 quem tetigit iactu certus ad ossa deus (we must take *tetigit* with *iactu* and *i.* with *certus ad o.*), ib. l. 83 (misunderstood by the commentators but taken rightly by Teuffel, Hist. Lit. I. p. 373), IV. 1. 14 non datur ad Musas currere lata uia, ib. 3. Cf. I. 20. 24 where I have compared the tendency of the Greek tragoedians to spread the meaning through a sentence rather than apportion it among the words.

Redundant fulness.

A fulness which often degenerates into redundance alternates with brevity. Not to mention the numerous cases in which Propertius simply reports a word or some part of it or of some kindred word or some other word which carries the same meaning, for which it is sufficient to refer to Hertzb. p. 107 sqq. and many examples pointed out in the notes, we find two or more words which mean substantially the same appearing together where one would be quite sufficient. Sometimes this only creates a sense of redundance; e. g. I. 11. 10 remis confisa *minutis paruola*...cumba, III. 5. 8, v. l. 63 nostris *tumefacta superbiat* Vmbria libris, ib. 46, 47 *uexit* et ipsa *sui* Caesaris arma Venus,

Two words where one will do.

arma resurgentis *portans* uictricia Troiae[1]. But often the consequence is that either the *construction* is *clogged* or the *meaning confused*. Examples of the first are III. 4. 1, 2 non tot Achaemeniis armantur Susa *sagittis spicula quot* nostro pectore fixit Amor, I. 14. 5, 6 et nemus unde satas intendat uertice *siluas* urgetur quantis Caucasus *arboribus*, II. 5. 11, 7. 8 and notes. Examples of the second are II. 8. 40 *mirum* si de me *iure* triumphat Amor, III. 8 (7). 10 dic *alias iterum* nauiget Illyrias. Often it is due to a desire to be *emphatic* (which may easily become exaggeration) combined with an inattention to the precise form of the expression. Thus *saepe* is used in I. 13. 1 tu quod *saepe soles*, I. 15. 1 *saepe* ego *multa* tuae leuitatis dura timebam: so *semper* II. 9. 32 hoc *unum* didicit femina *semper* opus: *solus* II. 1. 65 hoc si quis uitium poterit mihi demere, *solus* Tantaleae poterit tradere poma manu, III. 13 (11). 35 hoc mihi *perpetuo* ius est quod *solus* amator nec cito desisto nec temere incipio. Sometimes mere *inattention* to the context produces an effect which was not intended; IV. 6 (7). 26 where the sand is asked to do a favour *sponte sua*, at the same time that it is addressed as *uilis*. For III. 5. 28, where I have explained the recklessness of the expression as due to a sick despair, see note. So in I. 16. 22 (n.) tristis et in *tepido limine* somnus erit he had Catullus' *mihi limina tepida* before him, and he put it down without observing that it does not go well with *tristis*. But oftener *exaggeration* is the cause. Propertius is very liable to exaggeration. He gets carried away and uses a stronger phrase than is

Exaggeration.

[1] These must be distinguished from mere *careless repetitions*, e.g. v. 1. 121, 124, Vmbria—lacus Vmber, or cases where the repetition adds something to the sense, v. 4. 39, 40 quid mirum in patrios Scyllam *saeuisse* capillos candidaque in *saeuos* inguina uersa canes? Scylla is punished with the same *saeuitia* as she shewed to her father. [Baehrens alters both passages without necessity.]

justified and perhaps than was intended. This adds to his vagueness and obscurity. For we never know how much he has overstated and overcoloured. A good example is IV. 10 (11). 41 (of Cleopatra). It will be seen how the expression becomes more and more exaggerated, until it is absolutely false and unreal.

ausa Ioui nostro latrantem *opponere* Anubin
et Tiberim Nili *cogere* ferre minas
Romanamque tubam crepitanti *pellere* sistro
baridos et contis rostra Liburna *sequi* (Cleopatra fled)
foedaque *Tarpeio conopia tendere saxo*
iura dare et statuas inter et arma Mari.

Hardly less strange is V. 3. 5, 6 aut si qua incerto fallet te littera tractu, signa meae dextrae *iam morientis* erunt. The rest of the poem shews that Arethusa by no means thinks death is at hand. There is a curious instance (already quoted) in IV. 13 (14). 21 lex igitur Spartana *uetat secedere* amantes (i.e. allows them not to be separated). It is needless to multiply instances which may be gathered from the notes, e.g. III. 1. 7[1].

And now we have traced most of the threads which cross in Propertius' tangle of obscurity: and though we have only been able to do so briefly and imperfectly, we have learned, I trust, better to appreciate his singularity. Many of the tendencies which we have pointed out are not peculiar to him. Other writers have written with indefiniteness or exaggeration, and have overlooked the meaning involved in their words or required by their context. In some perhaps this has produced as much confusion as in Propertius. Many

[1] I may however call attention to his fondness for *semper* and *omnia*. *semper* is only 'very often'; I. 20. 14 n., I. 3. 40, III. 8 (7). 17. For *omnia* see III. 7 (6). 50 (a fine use) *omnia* si dederis oscula, pauca dabis, IV. 1. 23 *omnia* post obitum fingit maiora uetustas. It is frequent with an adj. or part. e.g. I. 4. 14 lacrimis *omnia* nota meis.

authors have been brief to obscurity or full to redundance: but few have been both. Still rarer is it to find such oversubtlety in the arrangement and connexion of ideas. Rarest of all to find this alternating with an absolute disregard of their connexion. But it raises our wonder, indeed, to find all these qualities united in a single writer, and we cannot believe that there can be anything else *tam sibi dispar.*

But the phenomena which meet us next are stranger still, and, I believe, even unique[1]. As they have not received the attention which is their due, I shall examine them in detail. In presenting his conceptions Propertius often resolves them in a very peculiar way. After giving us an idea in one form, he frequently gives it immediately in another, and treats this new aspect or manifestation of it, *as though it were a fresh idea.* To borrow a metaphor from physics, he frequently *polarizes* an idea and gives it two distinct unconflicting expressions. This often has an exceedingly odd effect as may be seen from the following examples. I. 11. 11, 12 aut teneat clausam tenui Teu-

Polarization of an idea. 'Disjunctiveness.'

[1] These expressions may seem too strong to some of my readers. As a statement of the facts themselves, I do not think that they are. I have not found anything like them elsewhere, except a few traces of the same tendency in Lucan. It may be said, however, that I have misinterpreted their significance. Some will think perhaps that they are merely unusual manifestations of verbosity; others, perhaps, that they are only strange examples of the Latin tendency which is most marked in the poets to repeat an idea for emphasis or clearness, and that here too Propertius is ultra-Latin. See p. xciii. That both these explanations are possible, and perhaps partially true, I would admit, and the more cheerfully so as I hold most firmly the conviction that there are no linguistic facts which are really *simple*, and that their explanation, like themselves, must often ramify into the most widely separated regions both of speech and of thought.

thrantis in *unda* alternae facilis cedere *lympha* manu, ib. 20. 17—20 (and notes) namque ferunt olim Pagasae naualibus *Argon* egressam...Mysorum scopulis adplicuisse *ratem* (the Argo *is* the *ratis*, only viewed differently), ib. 22. 6—8 (note) sit mihi praecipue, *puluis* Etrusca, dolor...tu *nullo* miseri contegis ossa *solo*, II. 7. 17 hinc etenim tantum meruit mea *gloria nomen* ('a glory winning a reputation' is a phrase which will remind our readers of Alice in Wonderland), with which compare III. 5. 21 nostri *notescet fama* sepulcri. IV. 1. 17 is a striking example sed, *quod* pace *legas*, *opus hoc*...detulit intacta *pagina nostra* uia; ib. 1. 35 meque *inter seros* laudabit *Roma nepotes* (the *nepotes* are the *Rome* which will praise Propertius) with which v. 1. 30, a passage that has given some trouble, is to be compared magnaque pars Tatio *rerum* erat *inter oues*, the property was 'in sheep' i.e. it was sheep; v. 3. 51 Poenis tibi *purpura* fulgeat *ostris* (one of these words means the *stuff*); ib. 9. 21 sicco torret sitis *ora palato*. So also in the use of verbs I. 18. 29 quodcumque meae possunt *narrare querelae*, III. 32 (26). 87 haec *cantarunt scripta* Catulli, 89 haec... *confessast pagina* Calui, IV. 25. 17 has...*cecinit* mea *pagina* diras.

Sometimes it is less obvious. I. 19. 14 *quas* dedit Argiuis Dardana *praeda* uiris (the *heroines* were part of the *prey*), III. 15 (13). 21 si exiles uideor *tenuatus* in *artus* (the man is his limbs); compare v. 8. 41 nanus et ipse suos breuiter *concretus* in *artus* and observe the false echo or reminiscence, IV. 16 (17). 9, 10 hoc mihi quod ueteres custodit in ossibus *ignes*... *malum*, ib. 30 cinget *Bassaricas* Lydia mitra comas (he is addressing Bacchus and he uses an adj. derived from one of his attributes instead of *tuas*), v. 7. 7 (of Cynthia) eosdem habuit *secum* quibus est elata capillos where it is very noticeable, as shewing how difficult it was after all for the Roman imagination to conceive

that what it had seen devoured and dissipated by the flames could reunite, even in another world. There is an uncomfortable feeling in the description that Cynthia's ghost was pieced together; compare v. 12 *pollicibus* fragiles increpuere *manus*. Once more it gives occasion to subtle etymological uses of words. Thus in III. 5. 8 plebei paruae *funeris exsequiae* (the *procession* of the *funeral*), v. 9. 24 *lucus* ab umbroso fecerat orbe *nemus* 'a circle of sacred shade trees (*lucus*) formed a glade' (*nemus*). *nemus* is an open space in a *lucus*[1]. There is a term, already used by others[2] with reference to Propertius, which seems to me to be an appropriate description of the foregoing phenomena; and I have consequently used it throughout my commentary with reference to them. I should, however, be sorry to see it limited to them, as it gives very happily the general disparateness of the Propertian genius. The word I mean is 'disjunctiveness.'

False echoes.

This may be justly called perverting language and forcing it into channels along which it was never intended to flow. But here, as elsewhere, there is the inevitable retribution; and Propertius on his part is often snared in his words. I have already pointed out instances where his choice of expressions has been irrationally[3] influenced by what he or others have written: and examples of these 'false echoes,' as Professor Campbell in his Sophocles appropriately calls them, might be multiplied still further. Thus we have in II. 1. 57, 58 omnes humanos sanat *medicina* dolores: solus Amor morbi non *amat artificem*, an obvious echo of I. 2. 7, 8 crede mihi non ulla tua

[1] Compare p. xci.

[2] I do not know who used it first, or in what connexion. Nor can I now find out where I saw it quoted.

[3] By this I mean that, though the meaning is changed, the expression is the same.

est *medicina* figurae: nudus Amor formae *non amat artificem* (where see note); in III. 3. 20 *uapulat umbra mea* is a reminiscence of Plautus (quoted in the note). II. 6. 26 et quaecumque uiri *femina limen amat* is from Horace Od. 1. 25. 4 *amat*que *ianua limen*. I have pointed out the same tendency in IV. 24. 7 (where see note) and IV. 7. 58[1], which shews the influence of metre. *Fixed phrases.*

With all his love of variety and inclination to change, Propertius has a large number of phrases into which his thought seems naturally to fall. Of these I have already given some examples and drawn some inferences from them (p. xl.). Their number need not surprise us. It is a mark of a certain phase of disorganized intellect to set round anything which has even a comparative fixity. Still less, as the foregoing examination might shew us, need we wonder that their meaning often fluctuates and sometimes disappears. They are the buoys in Propertius' troubled sea of thought and they share in its heavings. There was another cause for these repetitions which we must not neglect. Propertius was deeply imbued with the spirit of Greek literature, and he felt with a true poet's instinct that his own language was in itself incapable of producing the qualities which attracted him. Consequently he called in the assistance of art, and, following in the steps of his Alexandrine masters, he has succeeded better perhaps than any other Roman poet in giving to his verse something of the harmony and symmetry of the Greek. I cannot spare space to demonstrate this at length: for one illustration will suffice and Hertzberg (pp. 107 sqq.) has given many. It is very apparent in *Greek influence.*

[1] I am aware that these and the following remarks may seem fanciful, especially to persons who have not considered the subject.

II. 3. 43, 44 siue illam Hesperiis siue illam ostendet Eois, uret et Eoos[1] uret et Hesperios. Compare I. 8. 25 and indeed the whole of the poem, I. 16. 30, 20. 26, and the notes[2]. The attraction of these correspondences in metre and syntax extends yet further; and under their influence Propertius often assimilates the form of one sentence to another, even when there is little similarity in substance between them. Examples are I. 12. 20 Cynthia *prima* fuit, Cynthia *finis* erit (Cynthia et *ultima* erit would have made the correspondence real); II. 5. 28 Cynthia *forma potens*, Cynthia *uerba leuis* (the discord between the real construction and that which the words seem to suggest is very marked). In III. 13 (11). 18 the result is a very forced expression ambos *una fides auferet, una dies*. While discussing the influence of mere expressions in Propertius, I will add a tolerably complete list of the instances where in consequence of the use of a word in more than one sense we find either a confusion, or more strictly a non-differentiation of ideas, or a more or less conscious play upon words. III. 17 (14). 23, 24 (a passage generally misunderstood) *libertas* quoniam nulli iam restat amanti, nullus *liber erit* si quis amare *uolet* 'since we now see (*iam* as in III. 32 (26). 24 omnes *iam* norunt quam sit amare bonum) that no lover is *free* (i.e. *his own master*), he will be no *free man* (i.e. *free-spirited*) who chooses to love,' ib. 19. 24 (16. 40) *ferre* ego formosam nullum

Love of symmetry and correspondence.

Literal and metaphorical confused.

[1] Observe the double quantity of *Eous*, and compare what Martial says 9. 12. 13 sqq. on the unsuitability of Ĕărīnŭs for verse, dicunt Ēarinon tamen poetae, sed *Graeci* quibus est nihil negatum et *quos* Ἄρες Ἄρες *decet sonare*; nobis non licet esse tam disertis qui Musas colimus seueriores.

[2] The repetition of the same words in similar positions is the chief agent in producing these effects.

onus esse puto 'to *bear* with the beauteous is no *burden*,' so in IV. 1. 6, IV. 6 (7). 33, IV. 8 (9). 23, 24, IV. 23. 7 and notes, v. 5. 54 uersibus auditis quid nisi *uerba* feres? (a play on *uerba dare* to cheat)[1]. In some of these cases the literal and metaphorical are blended. So also in IV. 3 (4). 4 Tigris et Euphrates *sub tua iura fluent*, where the idea of the actual motion of the rivers is united with the metaphorical idea of their passing under Augustus' jurisdiction. We have, however, nothing as bad as Ovid's experiments in this line, of which I will quote two, in order to shew how hopelessly false and hollow the thing may become when not guided by genuine poetical feeling. Trist. 3. 5. 45, 46

non mihi quaerenti pessumdare cuncta petitum
Caesareum *caput* est quod *caput* orbis erat (two bodies and one head)

Pont. 2. 5. 38

sed sunt tua *pectora* lacte
et non calcata *candidiora* niue (a good metaphor spoilt, material and metaphorical 'fairness' being confused).

Explanation of the phenomena.

I am sure that my readers will pardon this somewhat long, though imperfect, discussion if I have shewn them that in Propertius we are dealing with no ordinary phenomena. These contrasts, these extravagancies, these fluctuations and incoherencies, these half-formed or misshapen thoughts, what do they signify? What is the secret of this chaos? It is that here we are looking on a stage in the realization of thought which is not usually presented to our view. In other writers we only see the full-formed crystals, sometimes flawed and dim, sometimes bright and clear. In Propertius thought is crystallizing still. It is still comparatively amorphous

[1] These must be distinguished from cases where the confusion is in the idea itself; where, for example, a God and his statue (v. 1. 7) or a river and river-God are not discriminated (IV. 3. 45 n., v. 2. 7 n.).

and still turbid with development. At such a stage there is hardly any limit to possibilities; and almost anything is possible with Propertius. At such a stage the susceptibility to impressions is extreme; and we have seen how potent even the smallest influences are in attracting and deflecting Propertius. But I will leave my readers to pursue the metaphor farther for themselves[1].

Incapacity for self-criticism.

It is hardly necessary to point out that with thought, thus unconsciously developing itself, a conscious self-criticism was impossible. And I cannot find the slightest proof or hint in the poems that they were subsequently submitted to its test. It is true that we find traces of double readings occasionally (see Appendix A); but these are to be differently explained. Poets are not usually good critics, especially of their own compositions; and Propertius certainly was no exception to the rule. There is the greatest difference in his work. By the side of poems which shew the highest flights of his imagination, we find, as in III. 18 (15), the flattest level of conversational prose. Even if he had wished thus to improve his poems, it is very doubtful whether he could. For his best work is that which is done at once under the strong and controlling influence of immediate inspiration[2].

[1] This, though an early stage in the development of poetical thought, is not the earliest. The curious in such matters may find the earliest in some of the poems of Blake.

I trust these remarks will be intelligible. They are as clear as the nature of the case allows. It is impossible here at any rate to distinguish between the genesis of thought and its embodiment in language.

[2] There is nothing that shews so much spirit as v. 8, nor so much grace as IV. 9 (10), a birthday poem to Cynthia; and they are as finished as anything in Propertius. Yet they were written immediately after the events that they commemorate.

I have hitherto been mainly occupied in tracing the peculiarities where they have had an injurious influence upon his work; but we must not forget that there is another side. To them we owe the greater part of that *facundia* which, as we have seen, Martial singles out for his praise. Not only is the vocabulary on which he draws unusually large[1], but he employs it with the greatest freedom[2]. Thus he frequently uses a word in a fresh sense on the strength of some analogy. E.g. on the analogy of *leuitas* 'inconstancy' he has *grauitas* in the sense of 'constancy' III. 13 (11). 14, and *pondus habere* 'to be constant,' III. 20 (17). 22. This and the frequency with which words occur with slight changes in meaning give an unequalled freshness and variety to his style.

Advantages arising out of his peculiarities.

His 'facundia.'

But this freedom is by no means confined to his expression. It is even more apparent in his thought. I have spoken already of the extraordinary originality or rather singularity of his conceptions. This is shewn in many ways; perhaps in none so clearly as the boldness of his imagery. I do not know any ancient writer who compares with him in this respect with the exception of Pindar; and Pindar's boldness is not that of Propertius[3]. The one shews the exuberance of a splendid

Boldness of Propertius.

[1] In estimating it we must make allowance for the unusually large number of proper names that occur in his writings, and also the number of words and phrases which occur again and again and form, as it were, the framework of his style.

[2] One of the best ways of testing this is to look out in the dictionary a few words which occur in Propertius, and to observe the number of cases in which his usage differs from the rest.

[3] In several other respects Pindar and Propertius approximate. In their grammar I may notice the predicative use of the noun, γονέων βίοι 'your parents while they live'; a part.

and daring genius: the other the irregular workings of a mind whose yet indefinite possibilities were not directed by any law either external or self-imposed, and whose natural bent was towards the singular and solitary. There is hardly any simile or employment of a simile from which Propertius shrinks. Thus we have v. 1. 61 Ennius *hirsuta cingat sua dicta corona*, IV. 8 (9). 3 n. quid me *scribendi* tam uastum mittis in *aequor*? Occasionally his metaphors are so bold and so remote from the subject that they illustrate as to be almost unreal. Thus 'to sing of war' is hardly recognizable in Phoebum quicumque moratur in armis IV. 1. 7; Cynthia's avarice is expressed with hyperbolical symbolism in III. 8 (7). 17 semper *in Oceanum mittit me* quaerere gemmas et iubet *ex ipsa* tollere dona *Tyro*. So metaphors are sometimes so accumulated or so interwoven with metonymies as to produce what was technically known as ἀλληγορία or *alia oratio*, a word which we cannot translate literally but which means the real meaning of the expression is so completely unlike its apparent, literal meaning that, in order to be understood, it has to be completely recast. A good example of the first is v. 6. 1—10, and of the second ib. 58 n.

Metaphors.

ἀλληγορία.

It is in his metaphors perhaps that Propertius approaches most closely to the modern spirit. But the resemblance is not limited to them. It is a resemblance which must at once strike the attentive reader and perhaps puzzle him at first. It is not merely due to his treating of human passions and affections which are the same through all time and under every mask of fashion. It is not this identity of subject or even of treatment that I

Modern spirit.

or adj. and noun forming one idea, ποθεινὰ Ἑλλάς the 'desire for Greece'; their curious use of prepositions, &c.

mean now. It is rather a resemblance in the tone. In his employment of sentiment Propertius is modern and even romantic. The personal feeling which, as already seen, is so predominant in his poems is reflected upon inanimate objects and external events; they are transfigured so to speak in a human mirror. The form which these coincidences take may be best understood from a few examples.

traicit et fati litora magnus amor. I. 19. 12.

imposuit prorae publica uota tuae (freighted with a nation's prayers). V. 6. 42.

cuncta tuus sepeliuit amor. IV. 14 (15). 9.

lacrimis omnia nota meis. I. 6. 24.

mi fortuna *aliquid* semper amare dedit (an '*object*' for my love). III. 15 (18). 18.

tu modo, *dum lucet*, fructum ne desere uitae. III. 5 (6). 49.

His fancy often assumes a modern shape especially when swayed by the 'pathetic fallacy.' Thus in V. 11. 42 labe mea uestros eru- buisse focos (and note) the fire's red light appears to the poet as the blush of shame. The Parthian arrows are *gladdened* by blood IV. 11 (12). 11 tua Medae *laetentur* caede sagittae. V. 1. 95, 96 is a very fine example, Gallus at, in castris dum credita signa tuetur, concidit *ante aquilae rostra cruenta suae*. To the poet's excited fancy the eagle has dyed its beak in the blood of its protector. *Pathetic fallacy.*

There is another attraction in Propertius to which the peculiarities above mentioned have sensibly though less obviously contributed. It is the one for which Ovid commends him when he calls him *blandus*. This *blanditia*, if I may use the word, is rather hard to define. It is a charm better felt than analysed. Yet several *'Blanditia.'*

qualities contribute to it. Its chief ingredient is the writer's power of awaking sympathy. He has no secrets with us, he admits us to his inmost feelings; and, before we know it, our own heart is engaged in return and is ready to respond to his appeals. The habit of vagueness which I have already touched upon is now most effective. It adds a softness and gentleness to the forms that he would bring before us, and wraps them, as it were, in a floating golden haze.

And now we have completed our survey of the ancient criticisms of Propertius. And we have seen how from their nature they were inevitably incomplete and unsatisfactory. But we have done much more than this. We have seen how our endeavour to estimate and even to understand them has necessarily led us into a closer examination of the causes which have vitiated them, and thus to a more just appreciation of the singularity and incongruity of the Propertian genius.

It now becomes our duty to take a more general view, to regard him as a whole and to assign him his poetical position among his successors and contemporaries.

Comparison with other Roman elegiac poets.

There are two other writers who come into this comparison, Tibullus and Ovid[1]. It is surprising what a difference there is in the quantity of each that has come down to us. The two genuine books of Tibullus are less than one-third of the bulk of the four books of Propertius and less than one-sixteenth of the elegiacs of Ovid. And yet I think that no real judge of poetry will hesitate for a moment to place Propertius high above them both. It is

[1] I purposely omit Catullus. His elegies, though containing fine passages, are, as Mr Munro allows (Catullus, p. 231), by no means on the level of his lyrics. Their metre has not reached even the minimum of technical perfection, and is at times rude and barbarous.

true that in some respects they may both claim the advantage over him; Tibullus for refined simplicity, for natural grace and exquisiteness of touch; Ovid for the technical merits of execution, for transparency of construction, for smoothness and polish of expression. But in all the higher qualities of a poet he is as much their superior.

With Tibullus.

In vigour and originality of conception, in richness and variety of colouring, nay in the very quality and compass of imagination he leaves Tibullus far behind. Tibullus is seen at his best in poems like the last in the second book, where he has a theme which gives play to his delicate sensibility and refined tenderness. In passages like this he shews a quiet, chastened beauty which is best illustrated by quotation.

> Castra Macer sequitur. tenero quid fiet Amori?
> sit comes et collo fortiter arma gerat?

The delicacy of this picture is beyond Propertius' reach. Contrast II. 7. 15, 16.

> et seu longa uirum terrae uia seu uaga ducent
> aequora, cum telis ad latus esse suae?
> ure puer, quaeso, tua qui ferus otia linquit
> atque iterum erronem sub tua signa uoca.
>
> * * *
>
> castra peto, ualeatque Venus ualeantque puellae;
> et mihi sunt uires et mihi facta tubast.
> magna loquor: sed magnifice mihi magna locuto
> excutiunt clausae fortia uerba fores.
> iuraui quoties rediturum ad limina numquam!
> cum bene iuraui, pes tamen ipse redit.
>
> * * *
>
> iam mala finissem leto; sed credula uitam
> spes fouet et semper cras fore ait melius.

In 41, 42 perhaps he touches the summit of his excellence.

> desino ne dominae luctus renouentur acerbi.
> non ego sum tanti ploret ut illa semel.

The exquisite feeling of the last line will not readily be matched. Still this delicacy and finish hardly atones for the absence of robuster excellence. It is not separable from a certain sameness which may easily be felt as monotony; and its sweetness is apt to cloy. What we miss above all in Tibullus is variety and imaginative power and boldness. The latter is so rare that it almost startles us when it occurs, as it does in the lines II. 4. 7 seqq.

> O ego ne possem tales sentire dolores:
> quam mallem in gelidis montibus esse lapis,
> stare uel insanis cautes obnoxia uentis,
> *naufraga quam uasti tunderet unda maris.*
> nunc et amara dies et noctis amarior umbrast:
> *omnia nunc tristi tempora felle madent.*

Both the picture of v. 10 and the metaphor of v. 12 are imaginations worthy of Propertius.

I now come to Ovid for whose works I would obtain a juster estimation. To the merits which I have indicated above he added the ability to tell a story with clearness and vivacity and even with elegance. Nor must it be denied that he had a wide acquaintance with the works of the poets who preceded him, Greek and Latin alike, an appreciation of their beauties and a practical judgment in selecting from them. Whether he had any of the qualities of a poet himself, I shall leave undetermined; though it may be doubted with reason whether in the whole mass of his writings there is a single poetical image or idea for which he had not warrant among his predecessors. His calm surface is most rarely disturbed by genuine feeling. With Tibullus and Propertius love was at any rate a passion. With Ovid it was *une affaire de cœur*. But it is as a rhetorician that he excels. He finds his function in presenting a moral or quasi-moral statement to the public; he arranges it, he divides it into its parts, he

With Ovid.

compares it with what it does not resemble, and distinguishes it from what it could not be mistaken for, elucidating it all the while by a generous employment of antithesis and other rhetorical devices of repute. Here too we may call in the aid of quotation. A short passage from the beginning of one of the Heroides (Epist. xiv.), generally considered to be one of his best works[1], will satisfy the reader of the existence of this rhetorical character in Ovid, and also of the meaning of Quintilian's remark that he was *nimium amator ingeni sui*. Possibly it will satisfy him in other respects as well.

Hypermnestra, the only Danaid, who refused to kill her husband, is writing from the prison into which she has been thrown by her father, an account of her sentiments and the events which have inspired them. She begins by enlarging upon the text, that doing our duty sometimes brings us into trouble, v. 3.

Clausa domo teneor grauibusque coercita uinclis;
est mihi supplicii causa fuisse piam (I am punished for doing my duty).
quod manus extimuit iugulo demittere ferrum
sum rea (do.): laudarer si scelus ausa forem.
(I should not be punished if I had not done my duty.)
esse ream praestat quam sic placuisse parenti.
(I prefer to do it and be punished than not to do it and be rewarded.)
non piget immunes caedis habere manus. (I do not regret having done it.)
me pater igne licet *quem non uiolauimus* urat
(let my father punish me by means of the sacred emblems to which I have done my duty.)
quaeque aderant sacris tendat in ora faces (do.)
aut illo iugulet quem *non bene* tradidit ense (let him punish me for doing my duty),
ut, qua *non cecidit uir* nece, nupta cadam (do.)

[1] "The Loves of the Heroines," says Dean Merivale (History, vol. iv. p. 704) "is the most elevated and refined in sentiment of all elegiac compositions of the Romans."

non tamen ut dicent morientia 'paenitet' ora
efficiet. (yet punishment will not make me repent having done my duty.) non est quam piget esse piam (general reflection; we do not do our duty if we repent having done it).

I now pass on to the last point to be considered in connexion with this writer. There is no doubt that his successors in elegiac poetry formed their metre upon his model: and we have been told on high authority that in this treatment the elegiac couplet 'lost much while gaining more.' I am sorry that I cannot subscribe to this view. It is true, as I have already said, that it gained greater polish and smoothness: but it gained them at the expense of nearly all its vigour and variety, a loss which more than counterbalanced its gain[1]. It must be remembered that, as a literature, Latin began to die from the time that it began to be patronized. Without doubt there were some great writers after Augustus. But genius cannot be blasted, even by the favour of a court; and a Tacitus is always independent of his times. But the literature, as a natural growth and as the expression of a nation's thought, was dead. It had become a literary tradition which was affected to nausea and polished even to inanity. The beginning of the end is plainly visible in Ovid. I do not hold him responsible for this enervation of the elegy. It was due to causes which were beyond his control and by which he was influenced himself. But I believe also that his extraordinary facility and fecundity accelerated its approach. Ovid is an inferior Cicero in verse. The two writers have a good many points in common. But I will only mention two to which they owe most of their influence upon subsequent literature. The first is their power of taking up the tendencies of their times, and expressing them in an appropriate

The Ovidian elegy.

[1] Cf. pages cxxvi. sqq.

literary form. This literary susceptibility or discernment has been amply rewarded. They have been taken as the originators of a movement which at most they directed: and the vast multitude of concurring impulses behind them has been left out of sight. The influence which they gained by thus striking in with a popular movement they still further increased by their prodigious fertility. The public is always a slow animal to move; and consequently the influence of a writer is often in direct proportion to his bulk. This was preeminently true of the Romans, than whom there probably never was a nation more pachydermatous to literary impressions[1].

[1] It may and perhaps will be said that I have been unjust to Ovid in this estimate. If this is so, at any rate, a good deal more injustice will be required before the balance is redressed. Ovid has been as much overpraised as Propertius has been underrated. E.g. the writer of the notice in Dr Smith's Dict. of Biography, says, under Ovid, "His views were more ambitious than his master's whom he was destined to surpass in the quality, not only of the Muse, but of the mistress he courted" (!) Dean Merivale, Hist. vol. iv. p. 599, is still more unfair to Propertius in the comparison which he draws between him and Horace. It is difficult to read with patience a sentence like this, which would have been resented almost equally by Horace and Propertius: "The playfulness of the Sabine bard is that of the lapdog, while the Umbrian reminds us of the pranks of a clumsier and less tolerated quadruped" (!) Next follows a passage which has already been referred to (p. xxx) about Propertius' unsuccessful pursuit of the great. Then the historian proceeds to allow that this disappointment is not "wholly merited." "Although Propertius is often frigid and pedantic in his sentiments" (his *sentiments* surely are hardly ever so), "though he takes his learning from dictionaries" (what dictionaries?) "and his gallantry from romances" (what romances?) "and retails at second-hand the flattery of his contemporaries," (does this mean that Propertius was actually *obliged to borrow* flattering phrases from Virgil, Horace, and other writers? Surely flattery was in the air and everyone employed its language) "there is notwithstanding a strength and sometimes a grandeur in his language, which would have been more highly relished in the sterner age of Lucretius. Propertius stands alone among

As the view which I have felt it my duty to take about the respective merits of Ovid, Tibullus and Propertius may be new or distasteful to some of my readers, I will endeavour by a few examples to put the higher poetical qualities of Propertius beyond the reach of cavil. *Poetical qualities of Propertius.*

One of the truest tests of a poetical faculty is the way in which it seizes a new aspect of a thing, and thus presents a conception which is felt at once to be both fresh and true. How much better is this than the hackneyed descriptions of grief? *Imaginative power.*

> denique quis curuum nostro te funere uidit,
> atram quis lacrimis incaluisse togam?
> v. 7. 27, 28.

Does not Vesta's altar-fire burn brighter before the eyes in a line like this?

> Mars pater et sacrae fatalia lumina Vestae
> IV. 3 (4). 11.

Can the utter dissipation of the human body in the funeral pyre be better hinted than in the words of Cornelia?

> et sum quod digitis quinque leuatur onus. v. 11. 14.

Some will prefer his flauo lumine chrysolithos III. 8 (7). 44 to Gray's beautiful expression 'Full many a gem of purest ray serene' which it probably suggested:

the Roman poets in the force and fervour which he imparts to elegiac verse: he alone raises the soft and languid pentameter to the dignity of its heroic consort." (This is just, forcible and true; but we soon go back to the old style.) "But it is in the weight of single lines, and the manly savour of occasional expressions, that the charm of this writer is to be found: he has none of the form of poetical invention, and is alike deficient in sustained majesty, in natural grace and in flowing rhythm."

just as they will see that the rest of that fine stanza is inferior in imagination to Propertius'

et quae sub Tyria concha superbit aqua.
v. 5. 22.

I have already illustrated Propertius' *audacia*. It often produces very fine effects, as

armigera proelia seuit humo. IV. 10 (11). 10.

tibi gloria Dirce
ducitur in multis mortem habitura locis.
IV. 14 (15). 40.

multos pallere colores. I. 16. 39.

atque uni Stygias homini luxisse tenebras. V. 9. 41.

Often his vagueness is absorbed in his imagination; and we have a wonderfully vivid and graphic picture. This is how he brings before us the desolation of the once imperial Veii.

O Veii ueteres, et uos tum regna fuistis
et uestro positast aurea sella foro.
nunc intra fines pastoris bucina lenti
cantat et in uestris ossibus arua metunt[1].
V. 10. 27.

Here is a sketch from which a Hogarth might have painted

lumina sopitos turbant elata Quirites,
omnis et insana semita nocte tonat. V. 8. 59.

The same power is sometimes exhibited less pleasantly as in the description of the death of Acanthis from consumption v. 5. 67 sqq. In speaking of his metaphors, we must remember that the ancient taste was considerably less exacting with regard to them than our own, and that many that were fresh when Propertius wrote have become stale and trite with the use of two thousand years. When he wrote *obductis*

[1] I think few will read these lines without preferring them to the more elaborate description in Virgil G. 1. 493 sqq.

committam mene *tenebris?* IV. 15 (16). 5, he really felt that the curtain of the dark was drawn over the world; when he describes his native town as *scandentes* de uallibus arces v. 1. 65, his poetical sight did not merely see it placed on the side of the heights, but followed it as it climbed up them. Yet we can still appreciate the lines where he compares the way in which human lives loose hold of their pleasures and drop silently into the death below, to the rose-leaves falling from the wreaths of the banqueters into their wine-cups, III. 7 (6). 51—54, or where he compares the utter exhaustion of Antiope to the weary wash of the sea upon the shore when the storm is over.

ac ueluti, magnos cum ponunt aequora motus,
Eurus ubi aduerso desinit ire Noto,
litore sic tacito sonitus rarescit harenae,
sic cadit inflexo lapsa puella genu.
IV. 14 (15). 33 sqq.

Sublimity.

Sometimes he touches heights which hardly any one else has reached. Witness the noble metaphor of III. 1. 21 sqq.

ut, caput in magnis ubi non est tangere signis,
ponitur hic imos ante corona pedes,
sic nos nunc, inopes laudis conscendere carmen,
pauperibus sacris uilia tura damus.

The following attains an almost Hebrew sublimity,

uertite equum, Danai; male uincitis. Ilia tellus
uiuet, et huic cineri Iuppiter arma dabit[1]. v. 1. 54.

Feeling for beauty.

But perhaps after all it is in less ambitious regions that he most excels. His softness of outline, his warmth of colouring, his love of beauty in itself, his pleading and often melancholy tenderness, are most suited to passages of

[1] Here again I think Propertius has surpassed Virgil in *imagination*. Compare Aen. 4. 625 exoriare aliquis nostris ex ossibus ultor.

quiet description and emotion. The expression of these feelings will often redeem a passage from being cold and prosaic by the merest touch. Thus I. 18. 12 non altera nostro limine *formosos* intulit ulla pedes, IV. 14 (15). 13 a quotiens *pulchros* ussit regina capillos, id. v. 9 nec femina post te ulla dedit collo *dulcia* uincla meo[1].

I may be excused giving two pictures of still beauty, one in illustration of the peace of old age, and the other of the resting of death. The first noteworthy for feeling and felicity of expression, the second for imagination as well. The first is:

> putris et in uacua requiescit nauis harena
> et uetus in templo bellica parma uacat.
> III. 20 (17). 7.

In the second he bids Cynthia bury him away from the ceaseless tramp of the crowd, in some sequestered woodland where the trees may shower their leaves upon him, or under a mound heaped up in some untraversed plain.

> di faciant mea ne terra locet ossa frequenti,
> qua facit assiduo tramite uolgus iter.
> post mortem tumuli sic infamantur amantum:
> me tegat arborea deuia terra coma
> aut humer ignotae cumulis uallatus harenae.
> non iuuat in media nomen habere uia.
> IV. 15 (16). 25.

Occasionally he shews a vein of humour which we

[1] Propertius' feeling for colour and perfume is almost voluptuous. I have mentioned the 'chrysolite's yellow ray.' Compare also I. 20. 38 white lilies and red poppies, II. 3. 10—12 white lilies, Scythian snows, Spanish cinnabar, rose-leaves swimming in milk, IV. 12 (13). 28 sqq. scarlet *rubi*, violets, lilies shining through baskets, a bird with variegated plumage and changing colours, and elsewhere. Compare note on p. xx, supra. His love of perfume comes out in expressions like V. 6. 5 costum molle date et blandos mihi turis honores, IV. 9 (10). 22 et crocino nares murreus ungat onyx.

should not have expected; as in the descriptions of the disconsolate lover's woes (I. 16), of Cynthia's anger (v. 8), of his own lack of courage (III. 12 (10). 21) and of Hercules' perplexity in his thirst (v. 9). *Humour.*

But it will be said, that all this only proves that there are some jewels of thought and diction scattered through the works of Propertius; and it will be asserted, as it has been asserted before, that this is all the excellence of which he is capable. This is *prima facie* plausible. For, as I have said above, Propertius is essentially unequal; and even in the best of his poems there occurs much that we should gladly see altered or removed. And hence it has happened, not only in ancient, but also in modern times, that some have assigned him a poetical position below that of Tibullus and of Ovid; just as some minds, and probably more than is suspected, find the rugged mountain torrent less attractive than the rippling village brook and even than the dead level of a canal. And yet the judgment is really unfair. Propertius often maintains a high general excellence for long passages and whole poems at a time. In the tender style I may mention among many I. xiv., xvii. Book IV. ix. (x.) on Cynthia's birthday is a perfect gem: and III. xxvii. (xxi.), Propertius' encounter with the Cupids, is not much inferior. The love of Tarpeia is very finely painted (v. vi.). The description of Antiope's persecution and her escape and revenge can hardly be improved, IV. xiv. (xv.). In a higher style is IV. x. (xi.) which expresses the national indignation against Cleopatra. The description of the battle of Actium (v. vi.) may well compare with that of Virgil. Fancy and humour have rarely been so well combined as in V. ix.; the description in vv. 27 sqq. always reminds me of the Faerie Queene.

I will allow myself the pleasure of appending a version of III. iii. by Elton, who is the most successful of all the translators of Propertius[1]. Book III. elegy iii.

Had he not hands of rare device, whoe'er
First painted Love in figure of a boy?
He saw what thoughtless beings lovers were,
Who blessings lose, whilst lightest cares employ.

Nor added he those airy wings in vain
And bade o'er human hearts the godhead fly;
For we are tost upon a wavering main;
Our gale inconstant veers around the sky.

Nor without cause he grasps those barbed darts,
The Cretan quiver o'er his shoulder cast;
Ere we suspect a foe, he strikes our hearts;
And those inflicted wounds for ever last.

For me are fixed those arrows in my breast;
But sure his wings are shorn, the boy remains.
For never takes he flight nor knows he rest;
Still, still I feel him warring through my veins.

In these dry vitals dost thou joy to dwell?
Oh shame! to others let thy arrows flee;
Let veins untouched with all thy venom swell;
Not me thou torturest, but the shade of me.

Destroy me—who shall then describe the fair?
This my light Muse to thee high glory brings:
When the nymph's tapering fingers, flowing hair,
And eyes of jet and gliding feet she sings.

[1] I have made some slight alterations in order to make it correspond better with Propertius' meaning. But a divergency or two remain.

CHAPTER III.

GRAMMAR AND VOCABULARY.

I HAVE already said that Greek literature exerted a general influence upon his style: and how he sought to attain its symmetry of form by adopting and developing the devices of arrangement which first appear in the Alexandrine elegiac poets. The same leaning to the Greek is seen in his accumulation of several adjectives upon a single substantive; see below, p. cv. This *grata neglegentia* might also be explained by Propertius' love for the archaic, as such concurrences are not avoided by Catullus and Lucretius, were it not for the fact that he seems actually to have cultivated them. Allied to this is his accumulation of similar endings, especially in the case of short vowels, *ă*, &c., notably at the end of a pentameter III. 20 (17). 48 femin*a* mult*a* mal*a*, III. 25. 12 (20. 46) long*a* pericl*a* su*a*, V. 1. 132 liber*a* sumpt*a* tog*a*, V. 11. 59 suā natā dignum (Ovid would without doubt have written *dignum* nata).

Graecisms.

Homoioteleuton.

To come to more obvious imitations, he has a good number of borrowed Greek words, e.g. *ephemeris, cerastes, pyropus, crotalistria, conopium, baris, hippomanes, trochus, gymnasium, cataphractus, crocinum.*

Borrowed words

There are also some expressions which the Greek have suggested, e.g. *pennis*, 'omens' = πτεροῖς IV. 9 (10). 11, *lectus* 'wife' II. 6. 23, *in numero* ἐναρίθμιος III. 26. 9 (20. 55) (*nullo* (*in*) *numero* is however common Latin). *Phrases suggested by Greek.*

Besides tolerably common Greek constructions, Propertius has *est quibus* ἔστιν οἷς IV. 8 (9). 17, *est cui* in IV. 10 (11). 64 is less strange, though in ordinary Latin the *qui* is rarely put in an oblique case; *foederis heu taciti* V. 7. 21 = φεῦ c. gen. *in* is used like Greek εἰς in II. 9. 12 appositum fluuiis *in* Simoenta uadis, cf. IV. 24. 19 tua me *in* sacraria dono. In II. 3. 45 (4. 1) *ut uerear* = ὅπως c. subj. See also III. 5. 22 note. *Greek constructions.*

In a very considerable number of cases Propertius uses a word with a sense or in a form which is not found in his immediate contemporaries. The number of these usages is greater than it would otherwise have been owing to the etymological bias of which I have spoken, p. lvi note. *Archaisms, &c.*

Words used in an archaic or etymological sense:

sedulus (prob.) 'resting on' I. 3. 32.
desidia 'sitting at the toilet' I. 15. 6.
fulcire 'press' I. 8. 7.
fauilla 'spark, glow' (metaph.) I. 9. 18.
dissidere 'to lie apart from' I. 12. 4.
eleuare 'raise up' I. 8. 12 n.
fluuius adj. 'flowing' II. 9. 12.
iners = sine arte III. 30 (24). 20.
turba 'commotion' (lit.) IV. 2 (3). 24.
quod sin IV. 5 (6). 41.
insinuare 'to take into the bosom' IV. 8 (9). 28.
apricus 'open' V. 10. 18.
impurus in a literal sense V. 8. 22.
concumbere 'to lie down in a multitude' V. 1. 4.
concubitus = discubitus V. 8. 36.

intepere v. 1. 124.
uelificare } in literal sense *rare* v. 9. 6, III 25. 6
uelificari } (20. 40[1]).

Forms of words:

Verbs:

comitarent act. II. 7. 15.
meretur pass. II. 30 (24). 22.
conspicer pass. v. 4. 34.
tergit v. 8. 84.
consuemus ? pres. I. 7. 5.
lenibunt fut. IV. 21. 32.
iuerint for iuuerint III. 17 (14). 22.
nexisti perf. IV. 7 (8). 37.
sueuit v. 10. 17.

Nouns, &c.

clatra = κλῆθρα v. 5. 74.
insomnia plur. 'sleeplessness' III. 20. (17). 47.
sertae III. 31 (25). 37.
exuuio abl. of *exuuium* v. 10. 6.
ni for *ne* II. 7. 3.
illi for *illius* v. 10. 43.
nullae } for the forms in *-i*. See I. 20. 35; IV. 10
toto } (11). 57; II. 1. 47.
uno }
roridus = roscidus, perh. provincial v. 4. 48.

His genders are sometimes archaic: e.g. *puluis* and *finis* are common., and *colus* masc.

There are one or two surprising apparent instances of resolution of a word into its elements. III. 28 (22). 11 *et iam*, si pecces, deus exorabilis illest; I. 3. 37 *if*

[1] The same tendency to regard the primitive meaning of words is seen in Medeae *sequacis* v. 5. 41, herbae *tenaces* of the lotus, the 'binding' weed, IV. 11 (12). 27. Of course this list does not include *all* words which do not occur till Propertius; e. g. *adsessu, memorator, seuecta est.*

Kuttner is right in taking *namque ubi* for ubinam. So we may add III. 10 (9). 10 *quam prius* and III. 20 (17). 25 *prius...quam ante* where observe the doubling. There are also some archaistic constructions which will be found in their place.

Proper names.

The number of proper names in Propertius is very large, and they have been gathered from all quarters. They had a strange attractiveness for him as they have had for many other poets, amongst whom we at once think of Milton and Scott. He does not however use them with the same fine effect as these writers.

Accumulations.

Antithesis.

Two things are noteworthy about their use; (1) the way in which he accumulates them together, and (2) his habit of putting proper names side by side in a sort of imaginary antithesis, especially in the pentameter. Both are illustrated by II. 1. 59 sqq., IV. 13 (14). 13 sqq., 22. 1—37. For (2) I may quote II. 1. 54 *Colchis Iolchiacis* urat aena focis, I. 6. 32 *Lydia Pactoli* tingit arata liquor, IV. 12 (13). 54 *Gallica Parnasus* sparsit in arma niues, id. 16 (17). 30 cinget *Bassaricas Lydia* mitra comas, id. 4 (5). 17 *Lydus Dulichio* non distat *Croesus* ab *Iro*. The recognition of this principle makes our way clearer in several passages, v. 11. 30 *Afra Numantinos* regna loquontur auos, III. 5. 32 (4. 48) *Gallicus Iliacis* miles in aggeribus, IV. 6 (7). 22 qua notat *Argynni* poena *Mimantis* aquas.

Curtailment.

Fond as he is of proper names, he does not treat them very ceremoniously. At the bidding of metre he cuts them down without mercy. This is especially the case with adjectives. Hence we have *Aemilia* ratis, *Pompeia* manu, *Tatiae* turmae, *Horatia* pila; *Romula* uincla; *Inda* formica, *Phaeacas* siluas, *Aniena* unda (*Aniensis* in prose), *Partha* tellus, *Dore* poeta, Anio *Tiburne*,

Athamana litora (the proper adj. would be *-ia* or *-ica*); probably also animi *Deci*, and *Hylaei* rami (for Hylaeii). Still more surprising are *Baiae* aquae and *Curios* fratres (= Curiatios[1]). *Arganthos* (for Arganthone I. 20. 33) has some Greek authority; see note.

Greek names.

His declension of Greek names shews some uncertainty. In the *feminines* we usually have Greek forms preferred where they are found in Latin usage. Thus we have Nom. *-e, Niobe, Nesaee,* sometimes *-a, Ariadna,* once *Electrā.* Gen. *-es,* sometimes *-ae, Pagasae.* Dat. always *-ae.* Acc. *-am* and *-en.* So in the masc. we have both *-m* and *-n* in the Acc. e.g. *Persem, Achillem, Parim* and even *Adonem, Euphraten, Daphnin*; in the Nom. *-es* or *-as,* once *-ă Atridă.* In the third declension Gen. fem. is always *-os Tantalidos, Pallados,* &c.; so sometimes Gen. masc. except where *o* precedes, *Myos,* but *Minois.* In masculines in *-eus* the Gen. is *-ēī* or *-eŏs*; *Capanēī, Pentheos.* The *Acc.* is *-ă* (sing.) and *-ăs* (plur.) for both genders *Salmonida, Pana; Tyndaridas, Phaeacas*; and *-sin* in the Dat. plur. *Hamadryasin.* Noteworthy forms are *Panes, Argon* (acc. fem. of *Argo*), *Menandre* voc. IV. 21. 28. Add *beryllon.*

SYNTAX.

Propertius' syntax is very peculiar. Sometimes it may be called un-Latin and sometimes ultra-Latin. In other words, it sometimes shews the effect of foreign influences and sometimes a genuine Latin tendency pushed to its extreme.

I shall touch briefly upon some main points[2].

[1] There are somewhat similar shortenings in *carbasa* lina and *praetexto* senatu.

[2] I must again ask leave to point out that here, as elsewhere in this Introduction, my treatment is intended to be illustrative rather than exhaustive, and that my object, in

Nouns.

One of the most common and characteristic idioms is his predicative use of nouns. For example, he does not say 'the '*chaste* Tarpeia' but 'the *chastity* of Tarpeia' (I. 16. 2). This is a sort of converse to the predicative use of the participle (or adjective)[1]: thus *morturus Caesar* omnia perturbauit 'the *death* of Caesar threw all into confusion': but *Caesaris mors* in foro iacebat (cf. III. 5. 6 n.) 'Caesar, *when dead* (the dead body of C.), lay in the forum.' It is, without doubt, a native Latin idiom, though it is also found in Greek. It appears e.g. in Cicero, *fontium perennitates* 'the everlasting fountain flows,'—the 'fountains everlastingly flowing': cf. Potts' Lat. Prose, p. 39. But Propertius pushes it far beyond its ordinary range. It is only used, as a rule, where the leading idea is that contained in the principal noun, and where the form of the rest of the sentence is accommodated to that idea. It is *not* used as a mere periphrasis or conversion of the ordinary expression, *irrespective of the context*, which is the Propertian use. Cicero says he does not fear the sleepiness of Lentulus (Lentuli somnum), Catullus has talis iste meus stupor nil uidet. In both these cases the adoption of the form is appropriate, as it is the quality in the man that is emphasized. But Propertius would have ventured on *iste stupor periit* 'your besotted lover is dead,' though the idea in the noun has nothing to do

Nouns.

With contained predication.

Qualitas for quale.

general, is to give a statement of what is found in *Propertius* himself, not to bring his usages into relation with those of all other Latin writers.

[1] This predicative use of the part. is also common in Prop. v. 4. 41 prodita quid mirum fraterni cornua monstri?, II. 7. 6 note. So IV. 22. 40 hic tibi pro *digna gente* petendus honos (pro dignitate gentis), IV. 18 (19). 4 nescitis *captae mentis* habere modum (sc. insaniae), &c.

with that in the verb. Compare IV. 18 (19). 15 patria succensa senecta 'her aged father,' III. 8 (7). 52 fulminis ira cadit (fulmen iratum) 'the angry thunderbolt,' III. 13 (11). 31 mea poena (ego punitus) 'I in my punishment' (pronouns are very frequent in this use), IV. 2 (3). 17 pyramidum sumptus 'the costly pyramids' and many more: see the commentary and Hertzb. pp. 149 sqq.[1]

Closely allied to this substitution of an abstract state or quality as manifested in a particular example for the concrete example which manifests it, is the substitution of some special characteristic of a thing or a person for that which it characterizes. This differs from the preceding, as one concrete thing is a substitute for another, not an abstract for a concrete; though it is not always easy to distinguish between them. *Characteristic for thing characterized.*

Examples are *Arionia* lyra (III. 21 (18). 18 where see note) = Arion lyristes, probably *pila* Sabina V. 4. 12 = Sabini pilati, even *tibia rauca* = raucus tibicen IV. 9 (10). 23.

Some pregnant uses of single nouns now call for attention, which are also quite in keeping with the Roman genius. Thus we have *superciliis* 'gestures of the eyebrows' IV. 7 (8). 25, *in facem* 'to the likeness of a torch' V. 6. 30, *patera* 'by libations from the *patera*' V. 6. 85, perhaps *veste*[2] 'by the *shelter* of her robe' V. 1. 118, *nullo* (*sub*) *limine*, &c., 'under no amount of waiting at the threshold' III. 20 (17). 17. See more above, p. lxi. As in other writers, a feeling or state is put for its cause; *discordia* '*source* of discord' I. 2. 17, picti *metus* V. 6. 50. *Pregnant use of single nouns.*

[1] The simple use of abstracts for concretes like *caedes* for 'blood' II. 8. 34 (cf. I. 5. 26) is not common in Propertius.

[2] This may be abl. after *auelli*.

His use of apposition is more than usually free. Sometimes we have as many as three nouns in apposition to each other, e.g. II. 3. 14 non oculi, geminae, sidera nostra, faces; or the collocations are in other respects unusual. I. 19. 13 formosae ueniant, chorus, heroinae, II. 1. 21 Pergama nomen Homeri, V. 8. 24 armillatos, colla Molossa, canes, &c. Appositions to the idea of a whole sentence occur as in other writers, see IV. 2 (3). 4 and note. The most remarkable is V. 6. 64 *hoc unum* iusso non moritura die (and note). See also the remarks on his use of the Nom. *Apposition.*

His fondness for verbals in *-tor* may be mentioned as a point in which he resembles Livy. Thus we have *mirator sum* = miror (cf. horum ego *sum uates* = haec ego uaticinor); also *raptor*, *memorator* (ἅπαξ λεγόμενον), *corruptor*, *seruator*, &c. *amator* is once used most strangely for *amare* (or for *amator esse*) III. 13 (11). 35 *amator desisto*. *Verbals.*

He frequently uses the *plur.* for the *sing.* Sometimes this is due to his love of the indefinite, the plural giving a choice where the singular would specify; partly it is an artifice which all poets use on the principle of omne ignotum pro magnifico, the *pluralis magnificentiae* and the plural of *emphasis*, (*a*) and (*b*), which creates the impression of there being more than there really is. (*c*) In some cases the plural indicates a series of things. (*d*) In a few instances it is due to the convenience of the metre. *Number.* *Plural for singular.*

A good example of (*a*) is IV. 10 (11). 61 Curtius expletis statuit monumenta *lacunis*. So *defessis uiris* (of Hercules only) V. 9. 34. Compare note on II. 7. 15.

(*b*) is used for various sorts of emphasis: dic alias nauiget *Illyrias* III. 8 (7). 10, *tantis ruinis* (partly

(*c*)), IV. 12 (13). 3, *guttura secta* V. 5. 66, *cumulis* IV. 15 (16). 29. Compare *uestes* II. 5. 21, *harundinibus* III. 32 (26). 68.

(*c*) *libidines* 'debauches' III. 8 (7). 14, *spatia* annorum aut longa *interualla* profundi IV. 21. 31 (the imagination refuses to take them all in at once).

(*d*) *esseda* II. 1. 76 is clearly metrical; so probably *nomina* V. 2. 50. *cutes* V. 5. 64 is very remarkable.

Singular for plural.

The *sing.* for the *plur.* is not nearly so common. It is usually found where a collection of things does not differ much in appearance from the individuals in it, or in the case of objects which are generally seen together, e. g. *rosa*. But the following are worth mentioning, *uersu* III. 32 (26). 93[1], *hora* IV. 9 (10). 29, *angue* IV. 4 (5). 40.

Cases.

Nom. We may note a use of the *nom.* as predicate where prose writers would have avoided the noun or possibly used the dative; e. g. I. 14. 18 solet duris mentibus esse *dolor*, II. 4. 15 cui non ego sum...*praemia*[2] (plural = 'source of profits'), V. 11. 43 non fuit exuuiis tantis Cornelia *damnum*. So also with the infin.; see below[3].

Nominative and Vocative.

Voc. As Propertius is very fond of apostrophizing the things or persons that he is speaking of, the voc. occurs frequently in his writings, sometimes very strangely as IV. 10 (11). 67 nunc ubi Scipiadae classes et signa Camilli et modo Pompeia *Bospore* capta manu, IV. 18 (19). 17 sqq. nam quid Medeae referam quo tempore matris iram natorum caede piauit amor?...tuque, o Minoa uenumdata Scylla figura. Sometimes a predicate or epithet is attracted

[1] So probably in I. 9. 11, though another explanation has been given in the note there.

[2] In prose the *sing.* would of course be used.

[3] Page cxv.

into agreement with it IV. 22. 33 nec tremis Ausonias, Phoebe *fugate*, dapes; though it is doubtful whether this will justify I. 8. 19, where see note.

Acc. Notice (i) an extension of the *cognate* acc. I. 15. 39 multos pallere colores, III. 13 (11). 8 lacrimas defluit, III. 32 (26). 25 seros insanit amores, V. 1. 134 uerba tonare, V. 9. 13 furem sonuere; (ii) of that of the *part concerned* III. 32 (26). 48 *cornua* quam ualidis *haeserit* in laqueis, with the *pass.* III. 8 (7). 24 candida tam foedo *bracchia fusa* (f.) uiro, with another *acc.* III. 13 (11). 9 *me* licet aeratis astringunt *bracchia* nodis, and with a stretch of the conception *uerba* leuis II. 5. 28; (iii) of *place towards* and *adj.* with *domum* I. 19. 10, &c., and *domos* IV. 10 (11). 12. (v) Also after the following adverbs :—*comminus* (with *ire*) III. 12. (10). 22 agrestes comminus ire sues, *ulterius* (archaic) I. 6. 4; and with the following verbs *aemulor* III. 32 (26). 19, *degenero* appy. 'to make *degener*' V. 1. 79. *flagro*, *ordior* also take the *acc.* *licet* with an inf., *esse*, &c., always takes an *acc.* in Propertius against Roby's rule Lat. Gr. 1357 and note. *Accusative.*

Dat. Notice (i) the *dat.* for *ad* with *acc.* I. 15. 8 nouo quae parat ire *uiro*, III. 31 (25). 41 nulla tamen *lecto* recipit se, I. 20. 32 ibat *Hamadryasin*; with *ferre* III. 12 (10). 13, V. 3. 71; for *in* or *sub* with *acc.* V. 1. 148 *armatis* hostis inermis eas, IV. 3 (4). 5 Ausoniis ueniet provincia *uirgis*. (ii) There are some unusual *predicative* datives, though, as already said, Prop. frequently has the *nom.* in this use; *pallori* esse II. 5. 30, *inuidiae* esse 'to be the victim of the evil eye' I. 12. 9, *tecto* esse III. 22. 11 (18. 31), *exemplo* ponere II. 3. 42, *poenae* est with inf. (unless this be a *gen.*) IV. 5 (6). 20. *natiuo* creuerat herba *toro* IV. 12 (13). 36 may be a *dat.*; it is however more likely to be a *disjunctive* use of the *abl.* (iii) Dat. of *personal reference* (*dat. commodi*) *Dative.*

after adjectives *mollis* (lacrimis) IV. 14 (15). 29, *lentus* (ploranti) III. 6 (5). 14, *taciturna* (querenti) I. 18. 1, *qualiscumque* (mihi) IV. 21. 16. (iv) A few instances of dat. with *passive* III. 32 (26). 58, IV. 6 (7). 62. (v) Some of the dat. of *personal appeal* (cf. supra, p. xxxviii.); e.g. *tibi* 'look you,' 'think you,' III. 18 (15). 10 num *tibi* causa *leuis*, I. 5. 8 n. &c. (vi) The following are especially noteworthy; III. 15 (13). 25 Alcmenae requiescere (for cum A.), I. 10. 21 pugnare puellae (for cum p.), IV. 1. 20 faciet capiti (for ad c.) (cf. factus amori V. 5. 49), IV. 5 (6). 30 uitta cincta uiro (as if *circumdata*). For the *gen.* (with *causa*) III. 12 (10). 10 fanaque *peccatis* plurima *causa* tuis.

Genitive.

Gen. (i) Propertius uses the *gen.* after *nouns* in a very remarkable way. The connexion between the governed and governing noun is often very remote. Thus IV. 3 (4). 17 tela fugacis *equi* 'launched from the horse,' II. 4. 20 tam parui *litoris* unda 'that rolls on so small a shore,' V. 9. 33 *luci* sacro antro 'a wooded dell,' II. 1. 9 *lyrae* carmen 'a song on the harp'[1]; V. 7. 69 *mortis* lacrimis '*after* death'...*uitae* amores '*during* life,' I. 20. 18 uia *Phasidos* '*to* Phasis,' III. 5. 29 (4. 45) tam dubiae spiritus *horae* (see note), and compare IV. 13 (14). 26 longae repulsa *morae* 'lasting over or causing a long delay' with which contrast V. 8. 4 tam rarae hora *morae* 'spent in delay,' II. 1. 28 Siculae classica bella *fugae* 'in which the Sicilian rout took place.' (ii) Sometimes the gen. is used after a noun, where we should expect something depending on the *verb*; V. 1. 101 *Iunonis* facito uotum impetrabile, I. 15. 1 multa tuae *leuitatis*

[1] But III. 1. 23 *laudis* carmen 'a song deserved by merit.' The rule in Roby Lat. Gr. 1308 that the 'gen. of *quality* or *description* is always used with an *adjective*' is not true of Propertius, unless indeed the term is to be much more limited than it is with him. Hence in *uentorum mortem*, my conjecture in IV. 10 (11). 5, the gen. need be no difficulty.

dura timebam. This reminds us of the Greek tragedians. (iii) v. 10. 24 uincere cum Veios posse *laboris erat* (= laboriosum) is a *predicative* use which is worth attention. (iv) The Greek genitive in *exclamation* has been already noticed. (v) The *gen.* after adjectives is very rare; I. 16. 2 is an instance.

Abl. Propertius' use of the ablative is characteristic. (i) His fondness for the ablative *absolute*, as it is called, or ablative of *attendant circumstances* is especially noteworthy, as it shews very clearly his proclivities towards what is vague. It is often employed where we should expect other constructions. (*a*) *Gen.* III. 5. 3 (4. 19), id. 7 (23) n., I. 4. 13 multis decus *artibus*, III. 18 (15). 12 manibus dura frigus habere *pila*, IV. 23. 3 nostris *manibus* quondam detriuerat usus, V. 3. 63 ascensis gloria *Bactris*, &c., (*b*) *dat.* (or prep. with acc.) I. 18. 12 non altera *nostro limine* formosos intulit ulla pedes, IV. 10 (11). 40 Philippeo *sanguine* adusta nota, IV. 5 (6). 24 insultet *morte mea*. (*c*) A preposition with a case; I. 14. 1 abiectus Tiberina molliter *unda* (*ad u.*), III. 5. 39 (4. 55 n.), III. 32 (26). 92 inferna uolnera fleuit *aqua* (so we should read for MS. *lauit*): I. 14. 2 *Mentoreo* uina bibas *opere* (*ex o.*). (*d*) It is often used where its connexion with the main idea of the sentence is far from obvious, and the expression becomes cramped and obscure. Thus IV. 22. 13 *Argoa* natat inter saxa *columba* pinus (which Hertzb. resolves 'cum Argoa columba adesset'[1]), I. 19. 19 quae tu uiua *mea* possis sentire *fauilla* 'when I am ashes' (for the use of the

Ablative.

[1] Several of these ablatives are susceptible of various explanations according to the context. Thus *Argoa columba* might be taken as an extended abl. of the *instrument*, 'through the instrumentality of the dove.' This must happen, when the construction used is so loose that we have no clue to the writer's intention.

noun see above), v. 4. 60 *palla* foedus inite *mea* 'under the auspices of my bridal robes,' IV. 16 (17). 21 maternos *Aetnaeo fulmine* partus 'when the thunderbolt was raging,' v. 11. 96 *prole mea* Paullum sic iuuet esse senem 'through my offspring being what they are.' So in v. 1. 56 qualia creuerunt moenia *lacte tuo* we can merely say that the abl. is connected with the sentence. It may seem futile in the face of examples like these to attempt any further classification. However I will give an example or two of apparent extensions of other special usages of the abl. in Propertius. (ii) Abl. of *respect* ('thing in point of which') II. 8. 39 inferior multo uel *matre* uel armis. He uses the adj. with an *abl.*, where a prose writer would put the adj. into agreement with the abl. and another poet would generally use the acc.; e.g. I. 20. 5 *nomine* dispar, v. 8. 52 operosa *comis*. (iii) Abl. after words denoting lack of anything; v. 5. 59 *rugis* integer, v. 10. 12 *sanguine* sicca. (iv) Abl. of *instrument*; IV. 3 (4). 16 *titulis* oppida capta legam (where place is also instrument), I. 14. 4 *funibus* ire rates. (v) Abl. of *cause*; III. 32 (26). 52 *fraternis* Luna laboret *equis*, i.e. by their *absence*. (vi) Abl. of *description*; IV. 11 (12). 23 *miranda coniuge* Vlixes, II. 1. 76 esseda *caelatis iugis*, III. 31 (25). 15 *fuscis* Aegyptus *alumnis*, I. 14. 22 *uariis* Serica *textilibus*. (vii) Abl. of *motion from*; III. 30 (24). 14 flumina sopito quaeque *Anione* cadunt, I. 15. 29 multa prius uasto labentur flumina *ponto* (where the ambiguity is very harsh). (viii) Abl. of origin; IV. 6 (7). 67 aequoreae *Nereo genitore* puellae, II. 6. 16 *his* Troiana uides funera *principiis*[1].

Propertius never avoids the *close concurrence* of ablatives in the same sentence. Thus I. 18. 15, 16 tua flendo lumina deiectis turpia sint lacrimis, I. 16. fin. n., IV. 6 (7). 19, *Concurrence of ablatives.*

[1] More exx. in Hertzberg, p. 135 sqq., from whom some of the above have been taken.

20, v. 10. 46 omine quod certo dux ferit ense ducem.

Adjectives.

The first thing which strikes us is his very bold use of *hypallage*. Hypallage, or the construction of an epithet with a noun to which it does not properly apply, is a relic of an early stage of language. Not to speak of cases where it is due to irrational attraction by adjacent words, which of course become rarer as language is improved and thought obtains a greater mastery over its materials, hypallage is due to a certain indefiniteness in the conception. An attribute which should properly only qualify a single noun is allowed a wider influence, so that it still qualifies that noun, but qualifies it indirectly while directly qualifying the word on which that noun depends. We thus get it exerting its influence over a bracket, as it were. Thus we have 'the wandering [shelter of a river]' *uago* [fluminis hospitio] I. 20. 10 instead of 'the shelter of a wandering river,' uagi fluminis hospitio. This liberty of placing two words in agreement which are not directly connected, is restricted by a rule which is already indicated in what I have said. So far as I know, it has not yet been pointed out, though its *rationale* is pretty clear. *The range of an epithet may be extended, but it must not be confined.* The reader may be allowed a choice, and the sense required may be trusted to guide him right in that choice. But he cannot be expected to spread a meaning which the writer has limited to a special point over the rest of its context. Thus we find in almost all cases, certainly in all that I know in Propertius, either (*a*) an adj. which should go with a *gen.* agreeing with the noun that governs it, *not* vice versa, or (*b*) an adj., which

Adjectives.

Hypallage.

should agree with the *subject* of the sentence (or some prominent noun in it), agreeing with some noun that is in close connexion with it. The usage is more or less harsh, precisely as the words thus put into agreement are unsuitable or suited to each other. Thus IV. 10 (11). 11 (*a*) *feros* serpentis hiatus is, as Hertzb. well remarks, not at all harsh, as 'savageness' is naturally connected with the open ravening jaws. Not so III. 17 (14). 22 (*a*) furta *pudica* tori (for *pudici*): for the *furta* are *not pudica*. That this licence would be frequent in Propertius will be obvious to any one who has considered the tendencies on which I have insisted; and who remembers that this predisposition to the use would be strengthened by his love and knowledge of Greek literature in which it is far commoner than in Latin. I add a few more examples, (*a*) IV. 21. 28 librorumque *tuos*, docte Menandre, sales (*tuorum*), IV. 6 (7). 52 *miser* (for *miseri*), I. 13. 10 multarum *miseras* exiget una uices (for multarum *miserarum*; the harshness is softened by the fact that the retribution itself brings misery). (*b*) I. 3. 9 *ebria* cum traherem uestigia (for *ebrius*), I. 16. 40 oscula *nixa* dedi (harsh for *nixus*), II. 5. 21 *periuro* (note).

Sometimes an adjective used substantively is put into agreement with the noun that governs it; e.g. I. 16. 4 lacrimis *supplicibus*; cf. I. 20. 30 *uolucres* insidiae, IV. 6 (7). 10 *cognati* rogi where see notes.

This is also the case where the substantive and adjective are only *typically* related, and where we should use an abstract noun in place of the adj.; IV. 6 (7). 32 *miseras* uias 'roads to misery,' V. 6. 62 *libera* signa 'standards of freedom' (where see note), III. 30 (24). 21 famae *pudicae* 'reputation for chastity.' So also probably IV. 3. 48 *ebria* signa. *Adjectives for nouns in genitive.*

Derivative adjectives are sometimes loosely used; rota *stamínea* 'to which a *stamen* is *fastened*' IV. 5 (6). 26, ratis *pampínea* 'vine *wreathed*' IV. 16 (17). 26, *uírgineus* 'carried by maidens' *urnis* II. 1. 67, *calathos* IV. 12 (13). 30, *ramosa arua* 'overshadowed with boughs' V. 7. 81, *harenosum* antrum 'surrounded by sands' V. 1. 103, *paludosus* 'dwelling in marshes' V. 6. 77. I have not noted commoner uses, e.g. *auratus* 'ornamented with gold.' *Derivative adjectives.*

Adjectives are sometimes found where we might expect *participles*, in a way that reminds us of Livy. This use is nearly allied to *prolepsis*. Thus we have I. 20. 41[1] *formosis* undis now beautiful, 'beautified,' ib. V. 22 n. *mollia* (= mollita), IV. 8 (9). 50 *firma* (= firmata), I. 16. 22 *tepido* limine (= tepefacto) n., IV. 2 (3). 12 *tutum* (= seruatum), IV. 13 (14). 30 nec digitum *angustast* inseruisse uia 'so crowded, narrowed is the way,' V. 7. 27 *curuum* (= curuatum). We have still clearer proleptic uses in I. 11. 16 labi *perfida* 'fall away into treachery,' III. 12 (10). 26 *niueos* abluit unda boues 'washes them white,' IV. 7 (8). 15 *timidam* dementia somnia terrent 'till she becomes timid,' V. 4. 8 *fida*que suggesta castra coronat humo 'so as to be *fida*.' A few participles are used where we might expect adjectives; IV. 16 (17). 29 *laxatis* corymbis, IV. 25. 11 *celatis* annis, V. 11. 4 *non exorato* adamante. *Adjectives and participles. Prolepsis.*

The use of an adj., where the notion to be conveyed is what we should call more or less *adverbial*, is a well-known Latin idiom. Propertius has some noteworthy examples; I. 6. 12 *lentus* amare, IV. 23. 23 *citus* propone, V. 3. 22 *aeternus* pascat, and probably III. 20 (17). 31 semper sua *maxima* cuique uerba nocere solent (for *maxime*), *For adverbs.*

[1] No corresponding participle.

I. 16. 12 n. For the converse use of adverbs see below.

Several *neuter* adjectives (and participles) as *nouns*. *arata* I. 6. 32, *stantia* V. 5. 12, *data* IV. 14 (15). 6 nullis datis (also in Plautus, Ov.), *textilia* I. 14. 22 (Plin., Cic. in sing.), *texta* (Ov.), *dura, aspera,* &c. Note *plano* V. 10. 36 without a prepn. *omnia* is very common, and it is sometimes hard to tell whether it or the word in agreement is the subst.; see p. lxvi., note. We may add V. 9. 35 circa *sonantia* lymphis and *uanum* for *uanitas*. *Neuter as substantives.*

Propertius nearly always has the superlative in the sense of 'very,' not of 'most'; i.e. in its 'intensive' not its 'comparative' use. *Superlative.*

He follows the Greeks in putting several adjectives (participles or pronouns) into construction with one noun. This is avoided by Latin writers as a rule, especially where the inflexions are the same, II. 2. 3, 4 cur *haec* in terris facies *humana* moratur? Iuppiter, ignoro *pristina* furta *tua*? II. 7. 9, 10 aut ego transirem *tua* limina *clausa* maritus respiciens udis *prodita* luminibus, III. 20 (17). 1 *unica nata* meo *pulcherrima* cura dolori, IV. 18 (19). 19, 20 *tota* Mycenis *infamis* stupro stat *Pelopea* domus, IV. 2 (3). 33 *diuersae sortitae* iura puellae, V. 8. 40 et *facilis* spargi *munda* sine arte rosa; and many others. *Accumulation of adjectives.*

Adverbs.

We occasionally find adverbs used like *adjectives*, both (*a*) as *attributes* (epithets) and (*b*) as *predicates*. Thus we have III. 26. 15 (20. 61) diuae *nunc, ante* iuuencae, III. 21 (18). 10 *iam* dea Leucothoe, IV. 6 (7). 41 *paulatim* iacturam, IV. 7 (8). 18 has didici certo *saepe* in amore notas (i.e. *Adverbs.*

frequently occurring), III. 20 (17). 16 paruo *saepe* liquore 'by a little water often'; cf. I. 3. 4. Add I. 2. 11 surgit *formosius*, and compare I. 16. 47, 22. 2 notes. III. 26. 11 (20. 57) nec forma *aeternum* aut cuiquamst fortuna perennis.

magis shews two curious uses: (1) almost = 'but,' Fr. *mais*; II. 4. 9 (3. 53) quem non lucra, *magis* Pero formosa coegit; and (2) almost = 'perhaps'; IV. 21. 30 siue ebore exactae seu *magis aere* manus.

Pronouns.

Pronouns.

Propertius does not spurn collocations which Ovid generally avoids as too clumsy or too close to prose, e.g. *idem ille, hoc eodem, unus quisque*. The demonstrative pronouns are used in a pregnant way. Sometimes they refer to the preceding context in general, sometimes the reference is more precise, but it has to be gathered from the context all the same. Thus *hic*, III. 1. 20 uates tua castra canendo magnus ero: seruent *hunc* mihi fata diem (and n.), IV. 17 (18). 9 *his* pressus and n., III. 32 (26). 51 *harum* (subject last mentioned in 46), II. 1. 56 una meos quoniam praedatast femina sensus, ex *hac* ducentur funera nostra domo. *ille*, III. 5. 39 (4. 55) *illis* paludibus, IV. 17 (18). 25 n. *ille* (the typical human being, the person in question), v. 4. 14 ubi nunc est curia saepta, bellicus ex *illo* fonte bibebat equus. So the adv. *illic* IV. 21. 25. The same tendency may be observed in the use of other pronouns: e.g. the *relative* which thus frequently appears without an antecedent (IV. 24. 9, &c.). Sometimes it may be explained as a sort of hypallage as in the case of adjectives; e.g. II. 8. 26 *uterque* cruor (= utriusque). So Martial *quis* labor in phiala? docti Myos? for *cuius*.

Use as in prose.

Pregnant use.

hic is used to point out something specially, even though not present. So in II. 8. 26 me-
cum moriaris oportet: *hoc* eodem ferro stillet uterque cruor, the sword is shining before his imagination. II. 9. 26 capite *hoc* your head. So *hic* (adv.) III. 1. 22. Compare II. 1. 10 *hoc* totum e Coa ueste uolumen erit 'thereupon there will be a whole volume,' v. 6. 64 n. Hence *hic* comes not to differ much from *is* III. 27 (21) 4 *hos*, or *hinc* from *illinc* ib. v. 27 ibat et *hinc*. *hic iste and ille.*

iste and *hic* too are used interchangeably. II. 9. 1 *iste* quod est ego saepe fui; sed fors et in hora *hoc* ipso eiecto, &c., ib. 23 *hic* etiam petitur qui, &c....*isto* capta fruare uiro; cf. I. 8. 46 n.

An emphatic (though redundant) use of *ille* may be mentioned. It calls particular attention to the personality of the actor; e.g. I. 1. 12 n., III. 27 (21). 15, 16 *quae* cum Sidoniae nocturna ligamina mitrae soluerit atque oculos mouerit *illa* graues ('in her waking').

As Hertzberg has pointed out, p. 140, Propertius is very fond of using the *possessive* pronouns with a subst. where a more ordinary expression would be a personal pronoun with some added specification (see also above, p. xciv.). Thus II. 9. 30 *mea* nauis '*I in* my ship' &c. A predicative use of *tuum* is noteworthy, III. 24 (20). 2 tam formosa *tuum* mortua crimen erit (for *tibi*). For the omission of personal pronouns see pages lxii., cxxiii. *Possessive pronouns.*

Verbs.

The use of *particular* verbs does not belong here. So I must be content with mentioning that *ire*, *uenire*, &c., are used sometimes where a less precise verb, e.g. *esse*, is required, sometimes where a more precise one. *Verbs.*

Simple for *compound* verbs and *vice versa*[1]. (*a*) noluit *ire* (for *redire* or *abire*) II. 8. 24, *notesco* (Catullus), *missus* (for *immissus* or *admissus*) IV. 1. 13 note, *ludo* (for *alludo*) IV. 17 (18). 1 n. (*b*) *educo* (*duco* 'pass' time; thence in Stat. &c.) II. 9. 47; *perdisco* IV. 4 (5). 25 (also Cic.), *persideo* IV. 11 (12). 37 (afterwards in Plin.); *adsum* IV. 14 (15). 23 (cf. I. 2. 21), *adsto* IV. 6 (7). 11 n.; *retineo* (?) III. 27 (21). 5. *Simples and compounds.*

Voice. The following usages are curious; *scandere* (neut. and absolute) V. 1. 125 a 'climbing' wall, *ludere* to 'play,' i. e. 'to be wasted,' III. 31 (25). 23 non audis et uerba sinis mea *ludere*. In I. 19. 12 we have *traicit* neut. in a *metaphorical* sense. Note also *diuido* absolutely I. 12. 10. One use of the *active* calls for particular attention. It may be named the *inverted passive*. Often where prose writers would give the construction a passive cast, Propertius in common with other poets converts it and makes it active. An example is I. 20. 8 tuos *tinxerit* unda pedes. In prose we should have *tincti erunt undā* (the abl. of place where the place is also the means). This usage is due originally to poetical imagination which attributes activity to the inanimate things which are concerned in an action; but it easily becomes a form of language. A few instances will suffice. II. 1. 57 omnes humanos *sanat* medicina dolores. Here 'the leech's art' unites the idea of the *personal activity* of the leech, his 'healing,' and the *instrumentality* of his skill; in prose however we should have sanat *medicus* or *sanantur* medicinā. V. 8. 76 lasciuum *sternat* harena forum (forum *sternitur* harena), *Voice.* *A. Active.* *Inverted passive.*

[1] In the following instances it is not alleged that the use of the compound or simple respectively does not make some difference to the sense, but that the use is rare.

III. 22. 13 (18. 33) tabula duos poterit *componere* (componentur in tabula). See my notes on v. 6. 16, 74 and the collection in Hertzb. p. 153 which however is to be read with discrimination. v. 3. 27 is very curious diceris et macie uoltum *tenuasse* (for *tenuatus esse* uoltu). It reminds us of Greek.

B. Passive.

We have *deponents* used *passively*. *conspicor* v. 4. 34, *mereri* III. 30 (24). 22, *partiri* (part.), *mercari* (part.), *sortiri* (part.); *persuadeor* (part.) is noteworthy v. 1. 146. Compare *pigendus* v. 1. 74. On the other hand, the *middle* use of the so-called passive is very noticeable in IV. 18 (19). 21 Minoa *uenumdata* Scylla figura 'who didst sell thyself.' v. 8. 5 *abripitur* caeco descensus hiatu a very bold use, 'rushes from under us,' of a precipitate, cavernous descent.

Middle.

New passive-middle.

Still more remarkable is the appearance of a *new passive-middle* formed in the same way as the old one; see my note on IV. 8 (9). 15 Phidiacus signo *se* Iuppiter *ornat* eburno. So v. 1. 9 qua gradibus domus ista Remi *se sustulit*, v. 9. 56 quae *se* summota *uindicat* ara casa. We see the germs of a tendency which has been very fruitful in Romance.

Mood.

As in other writers, we find the indicative in apodosis in the cases enumerated by Roby Lat. Gr. 1574; cf. II. 5. 16 note. The indic. without protasis is rarer; II. 3. 34 pulcrius hac *fuerat*, Troia, perire tibi, IV. 12 (13). 65 ille furor patriae *fuit* utilis 'would have been.' The interchange of *ind.* with *subj.* is an archaic feature, Draeger Hist. Synt. II. pp. 433, 218; III. 8 (7). 29, 30 aspice quid donis Eriphyla *inuenit* amaris, *arserit* et quantis nupta Creusa malis, 32 (26). 34—36 licet referas—*fluxerit* ut...atque ut...*errat* et...*decipit*. But it is useless to multiply instances when we have a passage like IV. 4 (5). 25—46 which should be referred to.

Indicative for subjunctive.

We may notice a *hortative* subj. in the third person expressing a mild obligation; I. 22. 6 n., I. 19. 15, 16 harum nulla tua *fuerit* mihi, Cynthia, forma gratior, et Tellus hoc, ita iusta, *sinat*. But in III. 4. 8 the *sim* seems to be semioblique and attracted by the previous subjunctive. *Subjunctive.*

Propertius is fond of the longer forms of the imper. I have noted *negato, uocato, onerato, facito, spectato*. To these may be added *seruato* I. 21. 5, but probably not *caeditŏ* v. 5. 77. In usage observe the imper. in *wishes* I. 8. 19 *utere* n., III. 5. 24 (4. 40) *ueni* n., IV. 18 (19). 25 innuptae felicius *urite* taedas. We find it conjoined with the fut.; see below and compare note on v. 2. 22. *Imperative.*

Pres. of *past.* There are two uses, not distinguished as a rule by the grammars, but merged under the one title of *historic* present. (*a*) is the *descriptive* or *pictorial* use. It shews us the past event happening now, as it were, before our eyes, II. 9. 9, 10 exanimum amplectens Briseis Achillem candida uesana *uerberat* ora manu et dominum lăuit; so in III. 7 (6). 3 sqq., II. 7. 2 note, v. 1. 118, 4. 3, 4. The non-recognition of this has led L. Müller to suppose several absurd contractions, such as *flemus* for *fleuimus*. (*b*) The second class is that where the effects of an action are represented as *lasting into the present*[1]. So the Greek legal phrase ἀδικεῖ ὅτι κ.τ.λ., not ἠδίκησεν, 'he is guilty'; ἀλλ' ἥδε τίκτει σε 'she is thy mother.' Thus we find in v. 1. 77 me *creat*, 121 Vmbria te *edit* and sqq., 2. 3 *orior* n., 4. 54 quem *nutrit* inhumanae dura papilla lupae. The use of the pres. for the *Tenses.* *Present.* *A. of past.* *'Historic present.' Two kinds.*

[1] (*a*) generally corresponds to the *imperf.*, (*b*) to the *aorist.*

imperf. *subjunctive*[1] is recognized and is to be explained in the same way as (*a*). But this is not the case with that of the *part.* which has even been denied altogether. It occurs however in two passages at least; see v. 11. 39 note. We find it also in the *infin.*, as in Greek, iv. 13 (14). 19, 20 inter quos Helene nudis *capere* arma papillis fertur nec fratres erubuisse deos (for *cepisse*). *In the subjunctive, participle, infinitive.*

In one or two cases the present is coupled or interchanged with the *future*; iv. 12 (13). 43—46 quicumque *uenis, uenaberis* et si...*quaeris* auem et me Pana...*uocato*, siue petes calamo praemia siue cane. Compare i. 5. 9 n. The last quotation shews a use which is often overlooked. *uenaberis* is 'you may hunt,' you shall hunt if you like. It is found with the *imper.*, as already said, iv. 16 (17). 29, 30. *B. of the future.*

Propertius is fond of the fut. *part.* in *-rus*. (i) An elegant use has been already illustrated by Hertzb. p. 141, where the part. may be paraphrased by a relative sentence; e.g. iv. 20. 12 (4) Phoebe *moraturae* contrahe lucis iter 'which would otherwise delay.' (ii) He is fond of using this part. with *sum* in place of the fut. ind.; i. 17. 3, iii. 7 (6). 24, v. 11. 79, &c. *Future participle.*

Perf. (i) There is a 'potential' use, which is much rarer than that of the future, and reminds us somewhat of the Greek aorist, for an act begun but not completed. Thus v. 5. 64 per tenues ossa has *sunt numerata* cutes, 'they *might have been* counted,' v. 1. 104 fibra *locuta* deos 'which will tell if consulted.' So in *Perfect.* *Potential use.*

[1] v. 5. 9—12 is in point, and a good instance of what Propertius will venture upon. He is speaking of a woman who is dead; illa *uelit, poterit* magnes non ducere ferrum et uolucris nidis esse nouerca suis. quippe et Collinas ad fossam *mouerit* herbas, stantia currenti *diluerentur* aqua. Cf. iv. 15 (16). 21, 22.

IV. 10 (11). 23 the sense is rather that the chariots might have been sent than that they were. See I. 9. 29 n. (ii) The use of the perf. *inf.* for the pres.; e.g. III. 4. 11, 8 (7). 3. It is probably metrical, I. 1. 15 n. Otherwise it connects with the tendency pointed out on p. xlvi. *Perfect infinitive.*

Pluperf. Propertius' use of this tense is very characteristic. I have ventured (p. xlvi.) to attribute it to a desire to throw what he has been contemplating into the past and to have done with it. There is no doubt that the pluperfect must have a larger territory assigned to it than is usually conceded by the grammars, and that it frequently represents in Latin prose an English aorist. There is always however a reason for this. To take one example, in Ter. Ad. 1. 1. 2 non *rediit* hac nocte a cena Aeschinus neque seruolorum quisquam qui aduorsum *ierant* '*Has* not Ae. returned or any of the slaves who *went* to meet him?' the pluperf. is used to distinguish it from the perf. which has preceded it. *ierunt* would be taken '*have* gone.' But in Propertius the use is pushed far beyond the limits demanded by perspicuity. It is used of (*a*) anything which has happened in the remote past or (*b*) which Propertius wishes to regard as having so happened. Thus (*a*) II. 2. 13 diuae quas pastor *uiderat olim*, &c., II. 6. 3 turba Menandreae *fuerat* nec Thaidos *olim* (with contemporary perfects), IV. 10 (11). 65 haec di *condiderant* (edd. *-unt*), haec di quoque moenia *seruant*, 12 (13). 34—40 dedere... operibat... *creuerat*... circumdabat... *fuerat*... reduxit. So in I. 8. 36 (and note) et quas Elis opes *ante pararat* equis, I. 12. 11 non sum ego qui *fueram* 'what I once was,' I. 11. 29 multis ista dabunt litora discidium, litora quae *fuerant* castis inimica puellis. (*b*) IV. 24. 20 *exciderant* (edd. *-unt*) surdo tot mea facta Ioui. *Pluperfect.*

It sometimes gives a special force to the expression which is easy to feel, but difficult to render; v. 8. 53, 54 pocula mi digitos inter *cecidere* remissos *palluerant*que ipso labra soluta mero 'fell'...'were overspread with pallor,' ib. 82 respondi ego 'legibus utar.' *riserat*, of a sudden laugh. So in v. 9. 27, 28 deuia puniceae uelabant limina uittae, putris odorato *luxerat* igne casa I believe the tense gives by a fine poetical touch the sudden lighting up of the fire when the spices are thrown on it. It is significant that Propertius carries this fondness for the pluperfect still further. We find *double-loaded* pluperfects, so to speak. Not to speak of the instances above where *olim* and *ante* occur with that tense, we have III. 21 (18). 3 *fueras* mentita (for *eras*), III. 24 (20). 21 *fuerat* deuota, I. 16. 1 quae *fueram* magnis *olim* patefacta triumphis. [So in the fut. IV. 9 (10). 29 *fuerit* exacta, and perf. subj. IV. 23. 11.]

Appropriateuse of it.

'Double-loaded' pluperfect.

This is the place to speak of the *Past participle*, which the perf. and pluperf. share in common. That participle marks an action as past, but not necessarily as past as regards the main verb. Its use may only indicate that it was past when the account was written. Thus it may represent (*a*) a dependent sentence with main verb in a *past* tense (perf., imperf., pluperf.) defined as *past* to the main verb, a *perfect* participle; (*b*) an action absolutely past, but *not defined* as to the main verb, an *aorist* participle; (*c*) an action absolutely past, but of the same time as the main verb. For example in Livy 2. 36. 1 sub furca *caesum* egerat without the context might be taken either (*a*) 'he drove him after he *had beaten* him' *perf.*, or (*b*) 'he drove and *beat* him' *aor.* or (*c*) 'he drove him *beating* him' *pres.* From the influence of (*a*) and (*c*) combined we get (*d*), a use of it which does not differ at all from a pre-

Past participle.

sent participle. (*a*) does not require illustration. (*b*) in a given passage is often hard to distinguish from (*a*) on the one hand or (*c*) or (*d*) on the other. Still, I think, it is clear in II. 9. 8 illum expectando *facta* remansit anus 'she remained faithful and became old,' IV. 5 (6). 3 num me laetitia *tumefactum* fallis? v. 5. 13 *cantatae* leges imponere lunae; and so where no past has preceded, I. 1. 19 *deductae* fallacia lunae and note, IV. 11 (12). 3 *spoliati* gloria Parthi and others quoted by Hertzb. p. 121[1]. (*c*) and (*d*) have become so mixed in usage (which was to be expected, as the part. in both cases is in the same relation to the main verb), that we cannot conveniently separate them. The past part. has a present sense, i.e. it is used of the same time as the principal verb, in IV. 18 (19). 26 pendet Cretaea *tracta* puella rate, IV. 13 (14). 6 *uersi* clauis adunca trochi, v. 7. 92 nos uehimur: *uectum* nauta recenset onus, and still stranger id. 59 ecce coronato pars altera *uecta* phaselo [for *uehitur* (*uecta est*), unless, as is more probable, it is anacoluthic like the pres. part.; see below], IV. 1. 12 et mecum in curru parui uectantur Amores scriptorumque meas turba *secuta* rotas, unless this is a case like IV. 16 (17). 38 *libatum* fundens in tua sacra meum. The passage of past participles into adjectives is now more intelligible, p. civ.[2]

There are some very odd uses of the *inf.*, partly Graecisms, (i) after *verbs* or verbal phrases; I. 11. 5 ecquid te...nostri cura subit memores a! *ducere* noctes? (where observe the double- *Infinitive.*

[1] In these two latter cases the gerundive is more usual.

[2] The use of the perf. and pluperf. to denote that a continuous state is now past may be noted in passing. It is not unusual. But it rarely gets a separate mention. See v. 2. 26 note, III. 28 (23). 2 a magno Caesare *aperta* fuit 'Caesar has been *opening*.'

headed construction) = ὥστε ἄγειν, I. 9. 5 non me... uincant *dicere* (i. e. *dicendo*, see note), I. 16. 11, 12 reuocatur *parcere* (ὥστε φείδεσθαι)... et *uiuere* (τὸ μὴ οὐ διαιτᾶσθαι) double-headed again, II. 1. 42 nec mea conueniunt praecordia—Caesaris in Phrygios *condere* nomen auos, IV. 1. 14 non datur ad Musas *currere* lata uia (ἐντρέχειν, as a Greek might have said), IV. 10 (11). 64 est cui cognomen coruus *habere* dedit (apparently an imitation of Virgil). (ii) after *adjectives*; I. 11. 12 *facilis* cedere, III. 5. 12 (4. 28) *lassa* uocare (note) and elsewhere, IV. 4 (5). 35 *serus* uersare, V. 5. 13 *audax* leges imponere. There are not so many as in some Augustan writers. (iii) = *supine* I. 1. 12 note, I. 6. 33 seu pedibus terras seu pontum *carpere* remis ibis, I. 20. 24 processerat *quaerere*. (iv) as a *nom.* Propertius uses the inf. thus very freely; IV. 12 (13). 28 illis munus erant Cydonia...et *dare*...et *tondere*, ib. 38 nec fuerat poena *uidere*. So also with other verbs, I. 9. 34.

After verbs.

After adjectives.

For supine.

As nominative.

Prepositions.

Propertius' use of these presents very great peculiarities. I shall take them in order.

ad. (i) 'to,' with *loqui*, *dicere*; e.g. I. 18. 30, V. 11. 83. (ii) 'near,' where we should expect *in* (an indefinite use); *ad frontem* errare capillos II. 1. 7, *ad Indos* 'in India' II. 9. 29, crepat *ad ueteres* herba Sabina *focos* V. 3. 58, *ad baculum* V. 2. 39. (iii) 'at,' of time (elsewhere with *horam*, *tempus*, and the like); *ad* Archemori *funera* III. 32 (26). 38. (iv) 'against'; Lernaeas pugnet *ad hydras* III. 18 (16). 9, arma deus Caesar dites meditatur *ad Indos* IV. 4 (5). 1. (v) 'for,' denoting the purpose or object of anything; satus *ad pacem* IV. 8 (9). 19 note, *ad effectum* uires dare ib. 27, fortis *ad proelia* III. 1. 3, hic tibi *ad eloquium* ciues 'to hear your eloquence' IV. 22. 41. (vi) 'to,'

ad.

'respecting'; irritus ad v. 9. 40, *ad Priami* uera *caput* v. 1. 52, caecus ad III. 15 (13). 20. For *ad uerum* III. 5. 26 (4. 42) and *ad sanum* IV. 24. 18 compare notes there.

per. Of *place* = (i) 'through,' *'from amidst'*; so I. 21. 7 n., v. 4. 20 *per* flauas arma leuare *iubas* 'from the crowd of plumes'; not the same as *inter* which would be used where the line of view is uninterrupted, whereas *per* indicates that a thing is seen suddenly or by glimpses: 'through and before'; IV. 12 (13). 12 spolia opprobrii nostra *per ora* trahit. (ii) 'over,' i. e. *on* or *around*; v. 3. 26 det mihi plorandas *per* tua *colla* notas, cf. v. 5. 51 titulus *per* barbara *colla* pependit. (iii) 'over' i. e. *'across,'* on the other side of; v. 7. 55 est sedes turpem sortita *per amnem*. (iv) some pregnant uses; IV. 13 (14). 5 pila uelocis fallit *per bracchia* iactus 'from arm to arm,' v. 8. 87 mutato *per singula pallia* lecto, 'one coverlet after another'; cf. v. 6. 35 n. Of metaphorical usages we may notice (v) a use for the abl. of the instrument IV. 8 (9). 26 onerare tuam fixa *per* arma domum and note. *per.*

If the rule that *subter* with the *acc.* means 'to and under' (Roby 2125) is correct, Propertius does not observe it; III. 32 (26). 67 canis *subter pineta*, IV. 3 (4). 18 *subter* captos *arma* sedere duces, where observe the dislocation of words. *subter.*

ab = (i) 'away from' in a pregnant use; III. 9 (8). 6 ut liquor arenti fallat *ab* ore sitim, 'as it flies from his lips.' (ii) 'on the side of'; in a very odd expression IV. 10 (11). 24 ne possent tacto stringere *ab axe* latus (this is sometimes taken as in iii.). (iii) *ab* of 'instrument'; redundant v. 3. 39 putris *ab aestu*, IV. 1. 63 (2. 23) *ab aeuo* excidet, perhaps *ab insidiis* IV. 25. 6, though that may be also taken for *ex insidiis* (note), or as *ab irrisu* 'in derision' Livy. So *ab arte* ib. 5, &c. (iv) 'after'; note a condensed expr. in I. 13. 24 *ab Oetaeis iugis* 'after Oeta,' i. e. after *ab.*

it had done its worst to Hercules. So in Lucan post Tethyos aequora 'after *reaching* the ocean.'

Propertius is very fond of *de*, using it where we might expect *ab* or *ex*; e.g. surgere de toro, de ducibus arma recepta, de pectore euolare, de tanto nomine rumor eris I. 5. 26 n. But there is nothing very peculiar in his general use of it, except the phrase already referred to III. 19 (16). 14 iam tibi *de timidis* iste superbus erit (for timidus) and the phrase *de nihilo* 'at no expense' II. 3. 16, but in III. 8 (7). 52 'without a motive.' *de.*

ex. (i) of things *attached*; IV. 8 (9). 51 *ex ubere* 'at the teats' is peculiar, less so is III. 3. 10 *ex umero* utroque 'hanging from.' (ii) of *origin*; I. 4. 28 nec quicquam *ex illa* quod querar inueniam (*in* would be expected). (iii) 'in consequence of'; II. 1. 50 totam *ex Helena* non probat Iliada. We have a very rare adverbial phrase IV. 21. 6 *ex omni*. *ex.*

pro. One very rare phrase calls for remark I. 10. 24 neu tibi *pro uano* uerba benigna cadant. Compare IV. 6 (7). 12 n. *pro.*

sine is a favourite preposition of Propertius. Observe its use with a noun and a predicate V. 11. 79 sine *testibus illis* and note, V. 4. 53 sine *matris honore*. *sine.*

in. A. with *acc.* (i) motion in *space*. A pregnant use IV. 8 (9). 60 *in* partes fuisse tuas and note, IV. 24. 19 and note. Cf. Lewis and Short s. v. It is sometimes used with a good deal of subtlety; III. 31 (25). 43 semper *in absentes* felicior aestus *amantes* 'the tide sets fair towards an absent love,' V. 5. 48 surdus *in obductam* somniet usque *seram* 'go to sleep over.' (ii) of *time* = 'till the time of'; V. 6. 82 differat *in* pueros. (iii) very frequently metaphorical, 'for' or 'to,' of the *end, object* or *result* of anything; V. 6. 13 Caesaris *in* *in.* *With acc.*

nomen ducuntur carmina (note), v. 3. 48 *in glaciem* frigore nectit aquas 'till they are ice,' iv. 2 (3). 35 hederas legit *in thyrsos* (cf. v. 34), iv. 22. 14 *in faciem prorae* pinus adacta nouae, with which compare the more difficult expressions v. 6. 30 *in obliquam* ter sinuata *facem* and v. 11. 83 somniaque *in faciem* credita saepe *meam* 'believed to take my form,' iv. 22. 38 curuatas *in sua fata* trabes 'to cause the death of their master,' v. 5. 73 canis *in nostros* nimis experrecta *dolores* 'to pain me,' iv. 20. 25 pactas *in foedera* aras 'plighted in troth' (in Greek βωμός is used of an 'altar pledge' οἷσιν οὔτε βωμὸς οὔθ' ὅρκος μένει Aristoph.). For iv. 8 (9). 18 see note. (iv) with neuter adjectives as substantives; iv. 10 (11). 23 *in aduersum* missi currus, iii. 8 (7). 45 haec uideam rapidas *in uanum* ferre procellas (Prop. is fond of *uanum* as already noted), iii. 22. 16 (18. 36) uelaque *in incertum* frigidus Auster agat. B. with *abl.* (i) of *place where.* *With abl.* Thus 'on the banks of' i. 3. 6 *in herboso* concidit *Apidano*; 'inside,' within (generally *sub*), ii. 6. 31 a gemat *in terris* (but some take it with what follows); an extension of the *in* of clothing v. 2. 28 corbis *in*[1] *imposito pondere* messor eram (note). A fine use in v. 10. 30 *in uestris ossibus* arua metunt. (ii) where the *simple abl.* would have done; iii. 16. 2 (13. 44) *in nullo pondere* uerba loqui (abl. of description, 'words of no weight')[2]. (iii) with words denoting *personal* feelings or states; with *gaudeo*[1] v. 8. 63 Cynthia *gaudet in* exuuiis, so ii. 4. 28 (18) gaudeat in puero; *felix*[1] iv. 11 (12). 15 ter quater *in casta felix*, o Postume, *Galla*; *perditus* i. 13. 7 *perditus in quadam*; *pallidus* iv. 7 (8). 28 *in irata pallidus* esse. (iv) denoting the circumstances = 'in the case of' (indefi-

[1] In all these cases the *in* may be omitted.

[2] Perhaps this is due to the analogy of *in numero ἐναρίθμιος*, of which I have already spoken.

nite); so very frequently. III. 1. 21 caput *in magnis* tangere *signis*, IV. 7 (8). 34 *in te* pax mihi nulla placet (so *in me*), V. 3. 49 omnis magnus amor sed aperto *in coniuge* maior, V. 6. 51 n. &c. So where we should expect the acc.; IV. 16 (17). 23 uesanum *in uite* Lycurgum, IV. 18 (19). 28 aequus *in hoste* fuit (so Virg.), (v) *in orbe*, apparently metrical for *in orbem*; IV. 13 (14). 10 disci pondus *in orbe* rotat.

sub. A. with *acc.* A pregnant use may be noticed IV. 3 (4). 4 Tigris et Euphrates *sub tua iura* fluent 'will come and flow under your rule,' IV. 8 (9). 52 crescet et ingenium *sub* tua iussa meum (see note). B. with *abl.* (i) 'of space': two uses (*a*) 'under the shadow of,' close to; I. 20. 33 note, *sub uertice* montis (sub *monte* is common), I. 4. 12 *sub aequoribus* 'on the shore,' III. 23 (19). 13 Stygia *sub harundine* (note); (*b*) 'under shelter of'; in III. 30 (24). 39 Idaeo legisti poma *sub antro* 'in Ida's dells,' IV. 8 (9). 36 n. *sub exiguo flumine* nostra morast. (ii) 'next to,' 'after.' II. 1. 26 Caesare *sub magno* cura secunda fores. (iii) of the circumstances (a Graecism) III. 25. 1 (20. 35) magico torti *sub carmine* rhombi (*ὑπ' αὐλῶν*). Hence too probably the very extraordinary use V. 7. 95 haec mecum querula *sub lite* peregit.

sub. *With acc.* *With abl.*

Conjunctions and particles.

I have already said something about these (p. lxiii.), and I will add something on the most noticeable points in their use.

Conjunctions and particles.

non (*neque*, *ne*). Propertius is very fond of resolved negatives, not only where the negative is in a compound, but also where the idea resolved is really positive. Thus we get (i) cases like I. 3. 8 *non certis* (=incertis), IV. 12 (13). 56 *non ...pius, non exoratus* V. 11. 4; even (ii) where the neg. appears as *nec*; I. 20. 14 *nec expertos* (=et inexpertos

Negative.

see note), III. 26. 6 (20. 52) *nec proba* Pasiphae (et improba P.), III. 22. 33 (18. 53) *nec umquam* alternante uorans uasta Charybdis aqua. (iii) two negatives for one positive; often with *meiosis*; II. 5. 2 *non ignotus* notorious, IV. 13 (14). 3 *non infamis* honourable, I. 4. 18 *non tacitus* loud, &c. (iv) with verbs; II. 1. 50 *non probat* (improbat), &c. These are treated as if they were positive verbs; II. 9. 35 nec sic incerto mutantur flamine Syrtes...quam *cito* feminea *non constat* foedus in ira 'is broken,' III. 24 (20). 13 *semper*, formosae, *non nostis* parcere uerbis (*numquam n.* or else *nescitis* would have been more usual). Hence, I believe, v. 9. 70 is to be emended Herculis *eximie ne* sit inulta sitis 'that it may not lack a signal vengeance.'

quoque is used in one place simply as *etiam*, I. 12. 18 sunt *quoque* translato gaudia seruitio, in contravention of the rule that it qualifies the preceding word. *Conjunctive and disjunctive particles.*

Propertius sometimes uses (i) *uel*, &c., and *et* without much difference in meaning; thus *uel* for *et* II. 8. 11 munera quanta dedi *uel* qualia carmina feci, ib. 39 (so too in other writers); *et* for *uel* v. 6. 51 n. (ii) *neque*, &c., with *uel*, &c., and *et*, &c. Thus II. 1. 19 sqq. non canerem...nec...et...ue...aut...que...et. *seu* also interchanges with *uel...aut* and *que*; IV. 21. 25 sqq. uel... aut...aut...que...aut...siue...seu. It is found in a unique use in II. 1. 15 *seu quicquid* fecit *siue* est *quodcumque* locuta where it adds nothing to the sense. This use of *seu* becomes more prominent in later Latin. So does the intensive use of *sed* 'and that too' which is very common in Martial, and whose origin is explained on II. 5. 15; see v. 10. 12 hic spolia ex umeris ausus sperare Quirini ipse dedit *sed* non sanguine sicca suo. Its adversative force tends to disappear in other cases as III. 27 (21). 7 (cf. 11) and supra p. lxiii. *uel, et, neque, seu.* *sed.*

A curious use of *ut* has been mentioned above, p. xc. *ne*, which appears in one place as *ni* (v. supra), is put for *ut non* 'so that... not' in IV. 10 (11). 24 and not improbably v. 11. 47. *ut and ne.*

num appears where no negative and even a positive answer is required, v. 3. 23, II. 3. 23. *num.*

Hitherto I have spoken of particular words and forms of words, so far as the word or form may be said to have a particular use or meaning attached to it. I shall now say a little on their combination and interaction in sentences. The distinction is a convenient one though not always easy to apply. *Construction of sentences.*

Stress of the sentence.

I have already pointed out (p. lxii.) that this is often where we should least expect it, and more examples may be got from the notes. The non-perception of this has sometimes led commentators wrong. Thus III. 32 (26). 72 huic licet *ingratae* Tityrus ipse canat means 'a Tityrus might sing to her and she would be ungrateful[1].' Propertius often leaves the predicate to be taken care of by the emphasis alone, where others would have helped it by inserting a word like *esse*. See note on I. 8. 62. Sometimes a part. or adj. contains a thought which would have been more clearly conveyed by a separate sentence; I. 19. 24 frangitur assiduis *certa* puella minis (i.e. quamuis c.), III. 31 (25). 9 cum te iussit habere *puellam* cornua Iuno 'maid as thou wast,' v. 9. 22 terraque non ullas *feta* ministrat aquas 'in spite of its teeming breast,' 'from its teeming breast.' *Stress of the sentence.*

[1] I see that this has been already pointed out by Mr Wratislaw in a paper read before the Cambridge Philological Society.

Concord and attraction.

The following are unusual; II. 9. 41 sidera sunt testes, III. 6 (5). 24 haec mihi deuictis potior uictoria Parthis, haec spolia, haec reges, haec mihi currus erunt. It would usually be hi reges, hic currus erit. Observe also the change to neut. plur. *haec* in the pentameter, and the plur. *erunt* in agreement with *haec*. This is the usual construction in Prop.; IV. 12 (13). 27 illis munus *erant* decussa Cydonia ramo, IV. 8 (9). 34. Amongst attractions may be mentioned IV. 5 (6). 39, 40 me quoque consimili impositum torquerier igni iurabo et bis sex *integer* esse dies where the change of constr. is very noticeable. II. 9. 7 is still stranger *uisura* et quamuis numquam *speraret* Vlixem. It is to be explained as follows. (*a*) speraret *se uisuram* is the ordinary constr. Roby 1444, then (*b*) the *se* is omitted speraret *uisuram*, Roby 1347; then (*c*) the *uisura* is attracted into the nom., as in the foregoing ex. and others quoted by Roby 1350 to which I. 16. 8 (n.) is probably to be added. The subtle influence of juxtaposition probably accounts for III. 8 (7). 16 Iuppiter, *indigna* merce puella perit (for *indignum* an exclamation 'monstrous!'), III. 7 (6). 38 uitae longus et annus erit (probably for *uitae longum* as the order seems to shew). Compare p. cvi. on the pronouns.

Concord and attraction of nouns and adjectives.

Omissions.

There are two omissions in Propertius of frequent occurrence. (i) of parts of *sum*. The omission of the inf. throws the stress of the sentence into the predicate as has been already explained. Besides this, finite parts of it are omitted. The regular omissions are given in Roby 1442—4. Propertius has several rare ones;

Omissions.

sum.

II. 8. 13 ergo tam multos nimium temerarius annos (sc. sum) qui tulerim, III. 24 (20). 12 an contempta tibi Iunonis templa Pelasgae Palladis aut oculos ausa (es) negare bonos? His absolute use of the part. is perhaps so to be explained; IV. 16 (17). 38 ante fores templi (erit) crater antistitis auro libatum *fundens* in tua sacra merum. See above on the past part. and on the vocative. Omissions of the *subj.* in I. 8. 37 n. (esset), III. 23 (19). 11 n. (sit). (ii) The second class of omissions is that of the *personal pronouns* both in the nom. as in IV. 10 (11). 68 nunc ubi Scipiadae classes...aut modo Pompeia Bospore capte manu? and in oblique cases as in I. 1. 23 note, I. 3. 30, IV. 24. 6 n., III. 30 (24). 28 testis eris puras, Phoebe, (te) uidere manus. So with *is*; IV. 15 (16). 14 nemo adeo, ut noceat (ei), barbarus esse uolet. See more in Hertzb. p. 124; and compare p. lxii. *Personal pronouns.*

We have other elliptical expressions. Verbs of *motion* are to be supplied in IV. 4 (5). 30 in nubes unde perennis aqua, IV. 17 (18). 21 sed tamen huc omnes, V. 2. 29 sobrius ad lites. The verb is omitted with *quo* and *unde* in interrogations III. 27 (22). 31 quo tu matutinus, ait, speculator amicae? II. 7. 13 unde mihi patriis natos praebere triumphis? and in exclamations V. 6. 65 di melius! *Other ellipses.*

When a word is put once which should appear twice, we get a zeugmatic or double-headed construction which has been noticed already; see p. lxiv. So I. 15. 13 et quamuis numquam posthac uisura-dolebat-illa tamen longae conscia laetitiae, IV. 21. 33 seu-moriar-fato non turpi fractus amore 'if I die, I shall die by the decree of fate.' A second case is where another word or phrase, either (*a*) alike in meaning but different in form, or (*b*) alike in form but different in meaning, has to be supplied from the context. Thus (*a*) IV. 12 *Zeugmatic constructions.*

(13). 61 uera loquor: sed *nulla fides.* neque enim Ilia quondam (sc. fidem habuit), uerax Pergameis Maenas habenda malis. (*b*) IV. 29 (23). 13 (15) note. So probably (with Hertzb.) is to be explained IV. 22. 37, *Sinis* being nom. Compare I. 2. 17 n.

The first class is allied to anacoluthon and the second to zeugma. Compare p. lxii.

Changes of construction.

These are so common in Propertius that little more is necessary to do than to enumerate the heads under which they fall. (i) The change which apostrophe is largely influential in producing is discussed by Hertzb. p. 115. One example will suffice from a poem which will also abundantly illustrate anacoluthon, IV. 10 (11). 33 sqq. Alexandria is addressed (v. 33), then Memphis (v. 34), then Rome (36), Pompey[1] (37), Rome (49), Cleopatra[1] (51).

Change of form of sentence.

(i) *Change of person.*

(ii) The alteration of the *first person* sing. and plur. is extraordinarily frequent in Propertius. Thus in the first poem I. 1. 33 in me *nostra* Venus and note; and see the collection of instances in Hertzberg, p. 121. Occasionally other changes are found; e.g. III. 20 (17). 43—47 from *uos* to *tu,* III. 23 (19). 7 sqq.

(ii) *Change of number.*

(iii) I have already given examples of the substitution of one tense or mood for another (see above, pp. cix. sqq.), and the same examples will serve as instances of the conjunction of dissimilar tenses or the change from one to another. It is in consequence sometimes difficult to decide whether a change of tense indicates a change of meaning, III. 5. 33, 34 and note.

(iii) *Change of tense and mood.*

[1] In these cases there is no name in the voc. to warn us there is a change of person. See more exx. in the notes.

(iv) Propertius is very fond of varying his constructions in all sorts of ways. Thus II. 1. 19 sqq. non ego Titanas *canerem*...Xerxis et imperio bina *coisse* uada *regna*ue prima Remi, IV. 10 (11). 37 issent *Phlegraeo* melius tibi funera *campo uel* tua *si* socero colla daturus eras, IV. 12 (13). 27 illis munus erant *Cydonia*...et *dare* canistra, nunc uiolas *tondere*. See also I. 5. 19 sqq., I. 8. 34 sqq., III. 23 (19). 7 sqq., IV. 2 (3). 41 sqq., &c. *(iv) Change of construction.*

We have seen from an example[1] that Propertius often adopts a very strange arrangement of words, and more instances of such hyperbata or transpositions may be gathered from Hertzberg. I will add some dislocations of words which are apparently due to the influence of metre, the next subject that we shall treat of. They consist chiefly in postponing particles to a later place than their proper one in the sentence; sometimes however, as in I. 2. 30 omnia quaeque (for omniaque quae) Venus quaeque Minerua probat, they make them occupy an earlier one. Though they occur in pentameters, we do not find the special variety which is such a favourite of Tibullus and to a less extent of Ovid, viz. a quadrisyllable in the last half followed by a *que*; e.g. Tib. II. 5. 72 multus ut in terras *deplueretque* lapis. They are often used with a certain subtlety of emphasis which we should have expected could only have been given in Greek. Thus IV. 15 (16). 5 obductis committam *mene* tenebris? 'my poor life,' so IV. 5 (6). 12 ornabat niueas *nullane* gemma manus? 'what, not one?' IV. 21. 16 qualiscumque mihi tuque puella uale, καὶ σύγ', ὦ κόρη. *Order of words.*

[1] See page lxx.

CHAPTER IV.

METRE AND PROSODY.

In his treatment of the elegiac metre Propertius appears to great advantage. With him it has a weight and a vigour that no one else can shew; and while it is conceivable that a greater poet might have handled it better, it is certain that no one has done so as well.

The Propertian elegy, and the elegy before and after Propertius.

In the hands of Catullus the elegiac is still semi-barbarous. The pentameters of Catullus can only be compared to the hexameters of Ennius. In both we see the struggle of form with an unyielding material; and the sense of this inevitably jars upon us. This is not the place to enter into an elaborate analysis of the elegiac verse of Catullus. But two points may be mentioned; his extraordinary number of elisions, and his carelessness about the ending of the pentameter. In the verse of Tibullus and Propertius there is equilibrium between the forces. The versification is finished and yet free. With their successors the rules are drawn tighter, the metrical composition stiffens, and the verse becomes a mould to which the writer must fit his thought instead of a plastic medium which that thought may shape at its will. In metre as in language this is inevitable. A custom grows out of

what is often a chance majority of instances. Once established, it is continually being strengthened by fresh adhesions. It becomes more and more binding and less tolerant of exceptions: till at last it arrogates an exclusive authority, and poses over the rival forms, not merely as a victor, but a victor on its merits. But it does not follow that the regularity thus attained is to be set above all the stages that have preceded its attainment. It is one thing to own no law, another to be tied to its letter. There is a happy medium which is not so difficult to attain as to preserve. We find this in Tibullus and Propertius.

Propertius' general superiority in vigour and variety to Tibullus appears also in their versification. For that of Tibullus is hardly ever impressive and apt sometimes to become monotonous. Both in hexameter and pentameter Propertius shews a freer structure than Tibullus, and, we need not add, than Ovid.

Spondees and spondaic beginnings are noticeably more frequent in him than in either, although not in excess. This adds considerably to the weightiness of his lines.

He does not shrink from hexameters like *Hexameter of Propertius.*

seu mihi sunt tangenda nouercae pocula Phaedrae
II. 1. 51.

or

aut in amore dolere uolo aut audire dolentem.
IV. 7 (8). 23.

or

ut Maeotica nix minio si certet Hibero. II. 3. 11.

or

non me moribus illa sed herbis improba uicit.
IV. 5 (6). 25.

or

quem modo felicem inuidia admirante ferebant.
III. 9 (8). 11.

or

at tu etiam iuuenem odisti me perfida cum sis.
III. 10 (9). 19.

or endings like

et tibi ob inuidiam Nereides increpitarent.
III. 21 (18). 15.

or

nam cursus licet Aetoli referas Acheloi.
III. 32 (26). 33.

or

cui saepe immundo Sacra conteritur Via socco.
III. 17 (14). 15.

or

nam nullo dominae teritur sub limine amor qui.
III. 20 (17). 17.

His vigorous and masculine treatment of the pentameter has been well described by Dean Merivale, in a passage already quoted, who says that he alone of Roman poets 'raises it to the dignity of its heroic consort.' He by no means limits himself to the disyllabic ending: we frequently find quadrisyllables and even trisyllables and sometimes quinquesyllables. It is worth noting that in the fourth or fifth book the disyllabic ending is almost exclusively used; and this is not improbably interpreted to mean that the poet adopted the custom which became almost invariable after his death. On the relative merits of these various endings, I do not propose to speak at length, though I agree with Mr Paley in his defence of the polysyllable (Preface p. viii.), and I think the passage which he adduces in illustration of his argument (I. 20. 29 sqq.) fully bears him out. Of the value of the trisyllable Ovid's imitator Martial was fully sensible, as we see from his frequent use of it to give the point of an epigram. But on Propertius' use of the trisyllabic ending I must be allowed a few words.

Pentameter of Propertius.

Polysyllabic endings.

Dr Atkinson in an ingenious paper in Hermathena, vol. I. p. 276, has enunciated a metrical canon for Propertius which he calls the

RULE OF THE LIQUID

as follows:—"No pentameter in Propertius ends in a trisyllable unless the word contains a *liquid*[1], usually in either the penult or the ultimate syllable." *Rule of the liquid.*

For example pue*ri*, me*l*ius, *man*ibus. To this he allows an exception in *cubitum* I. 3. 34 sic ait in molli fixa toro *cubitum* and also in *pedibus* I. 1. 4, III. 20 (17). 20. On the first passage he criticises Mr Paley's note, which runs "This verse is faulty not so much from ending with a word of three syllables as from having no counterbalancing epithet in the former part" which he misunderstands, I think, to mean that all are faulty which do not have "in the former part a counterbalancing epithet to *every* noun in the hinder," an absurd proposition as he easily shews; whereas what I conceive is meant is that this is the case where the ending is *trisyllabic*.

The argument of Dr Atkinson for the 'rule of the liquid,' on the strength of which he alters the reading *refer sociis* in I. 6. 20 to *referre foris*[2] may be summed up as follows. *Dr Atkinson's argument.*

He finds that in Propertius' 2010 pentameters there are **50** trisyllabic endings, i. e. **2** 'non-liquid' (*cubitum*, *sociis*), **46** 'liquid' and **2** in *-ibus* (*pedibus*) which, for some reason or other, he thinks should be put in a

[1] When Dr Atkinson says a 'liquid,' what he means is a *liquid* or *nasal*.

[2] I agree in changing *sociis* (to *socis*), but on different grounds; although it was Dr Atkinson's paper that first called my attention to the passage.

separate category. In Tibullus there are **28** in 920 pentameters, i.e. **20** 'liquid,' **5** 'non-liquid' and **3** in *-ibus*. [Dr Atkinson includes the spurious poems in this calculation. The figures should be **23** = **17** + **3** + **3** respectively in about 620 pentameters.] In Catullus the rule is not observed at all; nor is *-ibus* used as an ending in any case. In his 320 pentameters trisyllabic endings occur **50** times (surely there must be some mistake here; I make them **79**), **20** out of which are non-liquids. Thus there is a gradual establishment of the rule which we observe to be almost invariable in Propertius.

The argument examined.

This reads very plausible; but I am afraid after all it is only a maresnest. Mr Fennell has suggested to me that the reason why most trisyllabic *endings* contain a 'liquid' is that most *trisyllables* contain a liquid! He has taken the trouble to go through the greater part of the first book of Propertius. Amongst 271 trisyllables he found 204 'liquid' and 67 'non-liquid.' In 318 lines of Ovid's Tristia he found 140 trisyllables, 100 'liquid' and 40 'non-liquid.' Thus we should expect 'liquid' endings to predominate largely. But it may be urged that there is still a margin of difference. This may be accidental, though I do not think it is, as will be seen below.

The 'counterbalancing epithet' theory.

If this and other arguments hold, Dr Atkinson's theory totters to its base. Statistically, indeed, it is much less probable than the view which I have attributed to Mr Paley, and which he rejects for it. The theory that a trisyllabic ending is only permissible when the first half of the verse ends with a corresponding word of the same or similar termination—for this is the way I should state the theory—moreover explains the metrical growth in the three poets just as well.

The following are the statistics:

	Corresponding endings.	*Non-corresponding* and imperfectly corresponding.	Total.
Catullus	27	52 (46 + 6)	= 79
Tibullus (genuine poems)	18	5 (3 verbs)	= 23
Propertius	44	6 (5 + 1)	= 50

or a percentage of *non-corresponding* endings as follows: *Catullus* **65**, *Tibullus* **22**, *Propertius* **12**.

Solution of the question.

But neither is this perfectly satisfactory. Mr Fennell has suggested to me that some classes of words may have been avoided by Propertius. And this I think will lead us to the true solution.

Avoidance of certain classes of words as endings.

First we expect that words which were avoided in the disyllabic endings would be avoided in the trisyllabic. This will exclude *pronouns*, *conjunctions* and most *adverbs*. And we shall expect to find few *adjectives*.

Verbs are avoided for another reason. Containing, as they generally do, the pith of the sentence, they receive a double emphasis at the end of the line; and so call attention to the fact that the ending is trisyllabic and unusual. Besides this, as they very frequently end with an explosive consonant, e.g. *sedeat* (Tibullus), they would in that position, so to speak, pull a Roman up much in the same way as a final *p* or *b* does an Englishman[1]. *Nouns* then are left. Now (i) in these (as also in adjectives and adverbs) the so-called 'liquid' suffixes are exceedingly common; see Roby, Lat. Gram. Vol. I. This will satisfy

[1] I am surprised that Dr Atkinson has not recognized the importance of the *last* sound. I wonder that he can hear a difference in favour of *gradibus* over *pedibus* (Prop.) on the one hand, and of *refugit* over *capite* (Tib.) on the other.

the facts as seen by Dr Atkinson; or, if not, we may further admit that the general predominance of 'liquid' endings would naturally extend itself by the influence of imitation and analogy. (ii) If a noun or adj. is placed at the end of the second half, it is a natural tendency to place the word agreeing with it at the end of the first. Thus, when we get to the end of the couplet, we are not surprised by an unexpected trisyllable, but have the satisfaction of receiving a word which we have been expecting and for which we are prepared.

I will now sum up the facts as I conceive they should be regarded.

Summary of results.

A. *Trisyllabic* pentameter endings *diminish* steadily in frequency from Catullus to Ovid.

Thus we have

	Catullus.	Tibullus.	Propertius.
Pentameters	323	618	2023
Trisyllabic endings	79	23	50
or per cent. about	**25**	**3⅝**	**2½**

B. Most of the examples are *nouns*. In Catullus we find adjectives, adverbs, and verbs. But these latter were avoided by his successors.

	Catullus.	Tibullus.	Propertius.
Nouns	50	18	48
Adjectives	7	1	1
Adverbs	3	1	1
Verbs	18	3	—
Total	79	23	50

Or *nouns* form **63** per cent. of the whole in Catullus, **78** in Tibullus, and **96** in Propertius. These figures speak for themselves.

Propertius never avoids, or perhaps rather affects the assimilation of the first half of the pentameter to the second, as in

Symmetrical construction of pentameter, &c.

reccidit inque suos mensa supina pedes v. 8. 44.

or

semper amica mihi semper et uxor eris ii. 6. 42.

or

omnia quaeque Venus quaeque Minerua probat i. 2. 30.

The same tendency is seen at work in some endings that remind us of Greek,

hunc super et Zetes hunc super et Calais i. 20. 26.

uret et Eoos uret et Hesperios ii. 3. 44.

candida Nesaee caerula Cymothoe iii. 21 (18). 16.

As already said (p. lxxxix.) he does not avoid the concurrence of similar terminations especially when the termination is *ă* (so also Catullus)[1]. Nor does he observe the artificial rule of not ending a couplet with a nom. part., e.g. *egens* ends a verse in iv. 20. 30 and *sedens* iv. 15 (16). 24. He is not so careful as Ovid not to allow the sense to run on from the hexameter to the pentameter, or from one couplet to another. This latter frequently produces a fine effect; e.g. v. 8. 7

qua penetrat (uirgo, tale iter omne caue)
ieiuni serpentis honos[2].

In his employment of *elisions* he stands between Catullus and Ovid, but nearer to the former. He has many more than the latter. He has 23 cases of elision of a long syllable before

Elisions.

[1] He does not observe the rule of not putting *quĕ* &c. after an *ĕ*. Thus we find *taleque* iii. 6 (5). 26, *iungiteque* iv. 21. 13.

[2] To an English reader the difference between the Ovidian and Propertian custom will suggest that between the versification of Pope and Morris.

a short one, chiefly in the first foot; of which four are of a monosyllable. Once this elision occurs in the latter half of a pentameter, III. 6 (5). 18. As L. Müller points out, this elision chiefly occurs in phrases like *uidi ego*, &c.; or else where the vowel which precedes is *ō* (afterwards *ŏ*) as in *nemo adeo*. For the elisions at the end of the first half of a pentameter see the footnote[1].

Hiatus.

Propertius has two non-elisions of *m*,

O me felic*em*, o nox mihi candida et o tu
III. 7 (6). 1.

haec eadem ante ill*am* impune et Lesbia fecit
III. 30 (24). 45.

one *unelided* long vowel, in imitation of Virgil,

sed thyio thalam*ō* aut Oricia terebintho
IV. 6 (7). 49.

and one with shortening,

Omphal*ĕ* in tantum formae processit honorem
IV. 10 (11). 17.

He does not object to keeping a short vowel before *s* and a following consonant. He never lengthens it as Tibullus does.

Short vowel before s and consonant.

Thus quoscumqu*ĕ* *s*maragdos III. 8 (7). 43, bracchi*ă* *sp*ectaui IV. 10 (11). 53, iam ben*ĕ* *sp*ondebant V. 1. 41, tu cau*ĕ* *sp*inosi V. 4. 48, nunc ubi *Sc*ipiadae classes IV. 10 (11). 67, Minoa uenumdat*ă* *Sc*ylla figura IV. 18 (19). 21; even consuluitqu*ĕ* *str*iges V. 5. 17, and probably Iouis cum prol*ĕ* *Sc*amandro IV. 1. 27 n.

[1] He has two instances of the end of the first half of the pentameter being elided before the last; I. 5. 32 non impun*e* illa rogata uenit, IV. 22. 10 Herculis Antaeiq*ue* Hesperidumque choros, compare III. 6 (5). 10 immortalis ero si altera talis erit. The close connexion between the two halves which this produces is a Greek liberty which Tibullus and Ovid abandoned. It is found in Catullus. In the hexameter he affects an elision at the end of the second foot. Some exx. have been quoted above.

The following seem to be all the certain instances: *Lengthenings in arsis.*

uinceris aut uincīs: haec in amore rotast II. 8. 8.

nulla cura fuīt externos quaerere diuos V. 1. 17.

The coalescence of two syllables into one occurs chiefly in Greek words, such as *Promethei* II. 1. 69, *Enipeō* I. 13. 21, &c. *Quantity of separate words.* Besides these we find *eōdem* II. 8. 26 (*eādem* IV. 5 (6). 36, *eōsdem* V. 7. 7), *dehinc* II. 4. 60: *ī* for *-ii* in plur. in *Gabi* V. 1. 34, probably *Synizesis.* *Decī* (adj.) V. 1. 45 and *socīs* l. c. and *ī* for *ii* the pronoun, III. 19 (16). 35, III. 32 (26). 64 *Lauinīs* litoribus. In *ābiegnus* V. 1. 42, the vowel becomes a semivowel (abyegnus). So in *Suebus* IV. 2 (3). 45.

The resolution of one syllable into two is not found in Propertius. The sole exception is the gen. in *-ii*. Up to his time this gen. *Diaeresis. -i and -ii.* from words in *-ius* and *-ium* is only found in a few isolated cases; e.g. Catullus 9. 5 o mihi nunt*ii* beati, Virg. Aen. 3. 702 immanisque Gela fluu*ii* cognomine dicta, and in Ennius in the proper name *Tarquinius*: and the *-ī* form is the only one in use in the best classical prose.

Propertius however found the *-ii* form so convenient for his verse that he used it freely in conjunction with the *-i* form; and Ovid followed him and extended the use still further. On the one hand we have *Mercurii, imperii, gymnasii* and on the other *Pelusi, Antoni, Mari, Tati.*

It only remains to remark that, besides the usual *egŏ*[1], *nesciŏ, uolŏ*, we find an isolated example of *ŏ* in verbs, i.e. *findŏ* IV. 8 (9). 35. *Shortening of -o.* As is well known, the shortening spread fast after the Augustan period; and in the age of Juvenal final *o* is indifferently short or long.

[1] *egō*, V. 2. 3, is remarkable.

CHAPTER V.

LITERARY HISTORY.

THE relation of a poet to his predecessors, contemporaries and successors is always a question of literary interest. In the case of Propertius it is also one of critical importance. The happy comparison of some passage of his models or of his imitators may often suggest the right explanation or emendation of a passage classed up till then as corrupt. Much has been done in this way and much remains to be done. But of this upon a future occasion.

The models of Propertius.

Propertius tells us more than once who are his masters in poetry. These are of course the Alexandrine writers of elegy *Callimachus* and *Philetas*[1]. His ambition is to be the 'Roman Callimachus' (v. 1. 64); he prays the sacred shades of Callimachus and Philetas to admit him to their sacred grove (IV. 1. 1).

A. Greek.

Callimachus and Philetas.

Of Philetas we have only some inconsiderable fragments. We have more of Callimachus; but not sufficient of his elegiac poems to estimate the amount of our poet's debt to

[1] The reader will find a long and somewhat barren discussion of Propertius' relations to the Alexandrines in Hertzb. I. pp. 186 sqq.

him. It is however not improbable that it was not so great as it might seem from his expressions. Enthusiasm for the writer whom they took as their model of harmonious verse might easily have led both him and Catullus to exaggerate his merits. When the glamour of those feelings had faded away, it was possible, as Ovid, a good judge in the matter, does, to take a cooler view; Am. 1. 15. 13 Battiades toto semper cantabitur orbe. quamuis ingenio non ualet, arte ualet. It was this consummate *ars* that aroused the hearty admiration of poets who were struggling with the difficulties of a yet unharmonized language, and threw a halo round the somewhat slender ability of its possessor. Still there are a good number of passages in Propertius where he has had Callimachus before him. I will quote one. In the MSS. v. 9. 57 is read *magnam* Tiresias aspexit Pallada uates. It is corrected to *magno* from Callim. Lauacr. Pall. 101, 102,

> ὅς κέ τιν' ἀθανάτων ὄκα μὴ θεὸς αὐτὸς ἕληται
> ἀθρήσῃ μισθῷ τοῦτον ἰδεῖν μεγάλῳ.

And more are given in the notes[1].

Meleager and his 'Garland.'

There is another writer of the Alexandrine period to whom and to those whom he included in his collection Propertius apparently owes much more in comparison than to Callimachus. This is *Meleager* of Gadara who lived about B.C. 60. He compiled the first Greek Anthology. A list but not a complete one of the authors upon whom he drew is given in his prefatory poem, Anthol. 3. 1. To use his own expression, they are

[1] Further illustrations of the statements in this and following pages may be obtained from the Index, where the chief coincidences in the poems included in this selection between Propertius and his predecessors and successors have been collected, and to which the reader is referred.

the 'flowers in the garland of Meleager.' Meleager was a man of refined taste and feeling as the collector of an Anthology should be. His poetry is endowed to a wonderful degree with the gift of tears; and this no doubt was largely instrumental in drawing Propertius to him. I will quote one exquisite passage.

οὔ σοι ταῦτ' ἐβόων, ψυχή; "Ναὶ Κύπριν ἀλώσει,
ὦ δυσέρως, ἐξῷ πυκνὰ προσιπταμένη."
οὐκ ἐβύων; εἶλέν σε πάγη. Τί μάτην ἐνὶ δεσμοῖς
σπαίρεις. αὐτὸς Ἔρως τὰ πτερά σου δέδεκεν,
καί σ' ἐπὶ πῦρ ἔστησε μύροις δ' ἔρρανε λιπόπνουν
δῶκε δὲ διψώσῃ δάκρυα θερμὰ πιεῖν.
ἃ ψυχὴ βαρύμοχθε, σὺ δ' ἄρτι μὲν ἐκ πυρὸς αἴθῃ
ἄρτι δ' ἀναψύχεις πνεῦμ' ἀναλεξαμένη.
τί κλαίεις; τὸν ἄτεγκτον ὅτ' ἐν κόλποισιν Ἔρωτα
ἔτρεφες, οὐκ ᾔδεις ὡς ἐπὶ σοὶ τρέφετο;
οὐκ ᾔδεις; νῦν γνῶθι καλῶν ἄλλαγμα τροφείων
πῦρ ἅμα καὶ ψυχρὰν δεξαμένη χίονα.
αὐτὴ ταῦθ' εἵλου· φέρε τὸν πόνον, ἄξια πάσχεις
ὧν ἔδρας, ὀπτῷ καιομένη μέλιτι.

The delicate cruelty and gilded mockery of Love are touched in a way that reminds us of Blake's most exquisite poem. 'A bath of ointment to the scorched sufferer, a potion of scalding tears for his thirst. Yes, and rightly so; for he has taken to himself one who is as burning snow, and fiery honey is his reward.' Taking the number of Meleager's poems into account, Propertius' obligations to him are considerable. Several of them are quoted in the notes; see Index s. v. Meleager. I add two more. Prop. v. 1. 143 illius arbitrio noctem lucemque uidebis, Meleag. Anth. 12. 159 *ἦν μοι συννεφὲς ὄμμα βάλῃς ποτέ, χεῖμα δέδορκα· ἢν δ' ἱλαρὸν βλέψῃς, ἠδὺ τέθηλεν ἔαρ*: Prop. III. 17 (14). 20 inuitis ipse redit pedibus, Meleager Anth. 12. 85 *αὐτομάτοις δ' ἄκων ποσσὶ ταχὺς φέρομαι.* Propertius seems also to have caught some of Meleager's tricks of speech: e. g. *ecce, aspice* = Meleag. *ἰδοῦ, ἠνίδε.* Anth. 5. 178, 12. 101, &c.

Amongst the other contributors to the Anthology whom we observe that Propertius had read were *Leonidas* of Tarentum, an epigram from whom he translates in IV. 13 (12). 43—44 = Anth. 9. 337; compare also Anth. 9. 82 ναύτου τὰς ταχινὰς οἶνος ἔδησε χέρας with IV. 5 (4). 21 mentem *uincire Lyaeo* and more in the notes. *Dioscorides.* Anth. 7. 450 Αἰσχύνην οὐ νομίσασα θεόν = Prop. III. 27 (21). 12 intereat qui nos non putat esse deos, 9. 568 μόχθος ἐμὸς πολιῆς τ' ἔργα περισσὰ χερὸς ὕδωρ πᾶν ἐγένεσθε = Prop. III. 8 (7). 46 quae tibi terra uelim quae tibi fiat *aqua.* *Posidippus.* Anth. 5. 213 = IV. 15 (16). 5, 6 and 20, 7. 170 = Prop. I. 20. 34 note. *Antipater.* Anth. 9. 58 (q. v.) = Prop. IV. 1. 57 (2. 17) sqq. cf. IV. 10 (11). 21. There is an epigram attributed to him which I must take leave to quote as it was manifestly written in Propertius' time. Anth. 9. 297.

Other contributors to the 'Garland.'

Στέλλευ ἐπ' Εὐφρήτην, Ζηνὸς τέκος· εἰς σὲ γὰρ ἤδη
ἠῶοι Πάρθων αὐτομολοῦσι πόδες.
στέλλευ, ἄναξ. δῄεις δὲ φόβῳ κεχαλασμένα τόξα,
Καῖσαρ· πατρῴων δ' ἄρξαι[1] ἀπ' ἀντολέων.
Ῥώμην δ', ὠκεανῷ περιτέρμονα πάντοθεν, αὐτὸς
πρῶτος ἀνερχομένῳ σφραγίσαι[1] ἠελίῳ.

The language reminds us very strikingly of Prop. III. 1 and πατρῷαι ἀντολαί throw light on the obscure phrase of v. 3. 7, the allusion probably being to Julius Caesar's expedition against Pharnaces. *Anacreon.* Meleager tells us that he included some of his elegies in his 'Garland.' But it is certain that, if so, and if they were those which are ascribed to him in the Greek Anthology, they are not by any means all genuine: e.g. those on Myron's cow (9. 715, 716); for Myron

[1] The editors by accenting σφράγισαι, a middle form without authority, and taking ἄρξαι from ἄρχομαι, 'begin,' have caused themselves unnecessary trouble. I take both σφραγίσαι and ἄρξαι as imperative infinitives; 'rule from your father's East.'

is much later than Anacreon. The latter contains a phrase ψεύσατο βοίδιον strikingly like Prop. v. 7. 58 *mentitae bouis*. These examples might probably be reinforced by many more, if we had the 'Garland' as its editor published it.

Theocritus, Apollonius Rhodius.

Amongst the other Alexandrine poets Propertius was doubtless acquainted with *Theocritus* and *Apollonius Rhodius*. Of the former I cannot find any very numerous imitations. However I. 18. 5, 6 unde tuos primum repetam, mea Cynthia, fastus? quod mihi das flendi, Cynthia, principium? seems an expansion of Theocr. 2. 63 πόθεν τὸν ἔρωτα δακρυσῶ; and II. 4. 16 (6)=Theocr. 2. 90. Hence I think I. 14. 5 satas intendat *uertice* siluas is to be explained by Theocr. 7. 135 κατὰ κρατὸς δονέοντο αἴγειροι. As to Apollonius, I cannot speak confidently. I have only examined his first book However, the following parallels are worth noting. The love of Calliope and Oeagrus vv. 23, 24, Prop. III. 28 (22). 35[1], 36: 268 ἐπεχεύατο πῆχεε παιδί, Prop. III. 8 (7). 24 candida tam foedo bracchia fusa uiro. The turn in 1067 ἀπὸ βλεφάρων ὅσα δάκρυα χεῦαν ἔραζε is like Prop. III. 7 (6). 50 *omnia* si dederis oscula, pauca dabis. As pointed out on I. 20, Propertius had both Theocritus and Apollonius before him when he wrote it.

Earlier Greek writers. Homer.

It must not be supposed that so learned a man as Propertius had only studied the Alexandrines. On the contrary there is reason to believe that he was acquainted with the works of Pindar, Aeschylus, Aristophanes, Sophocles, Euripides, and others. But I cannot enter into the subject of these obligations now[2]. There is one, how-

[1] *Oeagri figura* there recalls Soph. Trach. φάσμα ταύρου.

[2] I have already pointed out some affinities between Propertius and Pindar. One coincidence between Aeschylus and Propertius is so striking and involves such a curious confusion of ideas, that I will set it down. Plainly it does not matter how

ever, for whom he had a profound veneration and whose works he had deeply studied—the poet *Homer*. There are many, and these specific, allusions to the Iliad and Odyssey in the poems of Propertius. See for example IV. 1. 26 sqq., 11 (12). 25 sqq. where a complete résumé of the Odyssey story is given, and other allusions and imitations; e.g. IV. 6 (7). 62, III. 5. 22 (4. 38).

B. Roman writers.

We now come to Propertius' own countrymen. Among the earlier writers, the only one that he mentions is *Ennius*, whom he had evidently read with appreciation. See especially IV. 2 (3). 7—12 where he hints that he would have taken him as his fountain-head of inspiration if he had written on a national subject. There is not much direct imitation of Ennius, so far, at any rate, as the existing fragments are concerned. Their subjects are of course not those of Propertius; and their number is not large. I have noted the following coincidences. *puluis* fem. (Ann. 320). *ferro saeptus* (Trag. 375) may have suggested Propertius' phrase IV. 17 (18). 25 note. The curious redundance in I. 4. 7 et quascumque tulit formosi *temporis aetas* (which also connects with the phenomena illustrated on p. lxvii.) reminds us of Ennius Ann. 401 postremae longinqua *dies* confecerat *aetas*[1]. In one passage the younger poet seems to have improved on the older; Ann. 355 erubuit ceu *lacte* (nom.) et *purpura* mixta, Prop. II. 3. 12 utque *rosae* puro *lacte* natant folia. Another line of Ennius Ann. 405

Ennius.

hard a thing one throws oneself off, if what one falls on is soft. But Aeschylus has, Prom. V. 748, ἔρριψ' ἐμαυτὴν τῆσδ' ἀπὸ στύφλου πέτρας, κ.τ.λ. and Propertius III. 9 (8). 13 nunc iacere *e duro* corpus iuuat, impia, *saxo*.

[1] This circumlocution seems to shew that the Roman had some difficulty at first in grasping the abstract idea of time, as we might have expected.

post aetate *pigret sufferre laborem* suggests the true reading and interpretation of IV. 21. 21 quod superest, sufferre, pedes, properate laborem. Compare Attius Fr. 72 ita territa membra animo aegroto *cunctant sufferre laborem*. I do not find any coincidences between thoughts or phrases of Propertius and the fragments of the other old scenic poets. *Plautus* and perhaps *Terence* I believe he had read; and perhaps it is to their study that we are to attribute certain prosaic and even conversational expressions which later poets eschewed, as below the dignity of poetry. In this respect Propertius resembles Catullus who never avoids a prose word or expression, if it conveys his meaning best; see Mr Ellis, Catull. Proleg. p. xxii. Such words are *ferire* 'cozen,' *uapulare, ducere* 'cheat,' *tutě, comicus*. So in phrases quod quamuis ita sit III. 9 (8). 17, and the frequency of collocations like *hic idem, ille idem* with a subst., which are somewhat cumbrous expressions for verse. Of his obligations to *Lucretius* I will leave others to speak. There is no doubt that he had read and admired *Catullus*; III. 32 (26). 87, 88 haec quoque lasciui cantarunt scripta Catulli Lesbia quis ipsa notior est Helena. In III. 20 (17). 3, 4 he gives vent to the not unambitious boast that his poems will make Cynthia more renowned than the mistresses of Calvus and Catullus. In his thoughts and their expression I do not think he owes very much to Catullus. He owes something however. E.g. Catull. 45. 9 Amor dextram sternuit approbationem = Prop. II. 3. 24 candidus argutum sternuit omen Amor, Catull. 63. 65 mihi limina tepida = I. 16. 22 (already quoted), Catull. 68. 24 gaudia nostra quae tuus in uita dulcis alebat amor suggested I. 12. 5. 6 nec mihi consuetos amplexu nutrit amores Cynthia nec nostra dulcis in ore sonat. But the resemblances are chiefly in the framework of the language, so to

Plautus, &c.

Catullus.

speak. I notice the following: (i) a frequent use of 'potentials,' not however nearly so frequent as in Prop. Cat. 64. 199 uos nolite *pati* nostrum uanescere luctum, id. 101 *cupiens* contra contendere monstrum; so *insto*, *uolo*, *cogor*[1]. (ii) some full expressions which recall the 'disjunctiveness' of Propertius without however going anything like as far, e.g. Cat. 68. 99, 100 Troia infelice sepultum detinet extremo *terra* aliena *solo*. The expression, though full, is perfectly consistent; for *terra* is 'the country' and *solo* 'the soil.' Contrast the examples given above. So *mens animi* Cat. 65. 4 (Ellis). (iii) In his use of the pluperf. Catullus reminds us of Propertius without however leaving the common idiom so far behind; 10. 28, 64. 158, 313. (iv) A certain oddity about the use of *in* 64. 318 prono in pollice torquens, 22. 17 tam gaudet in se. In conclusion I may notice 64. 317 insultans extremo tempore which is very like the Propertian abl. insultet morte mea (l. c. on p. c.) and *ieiunus* for 'thirsty' Cat. 68. 79, Prop. IV. 14 (15). 18.

Virgil.

Propertius was more affected by the living influence of his contemporaries. Amongst these we must mention *Virgil* first. As we have seen, Propertius was one of his friends, and he shared the high estimate of his genius which was general in Rome. The well-known passage at the end of the second (third) book is very instructive, as it shews us not only Propertius' opinion of Virgil, but also the curious way in which what he had read or heard would work in his mind and take new and indefinite forms. The passage is not so much an account as an echo of

[1] It is uncertain whether some of the expressions of desire do not arise out of Catullus' ardent impulsive temperament. Here, as in the case of Propertius (see above, p. xlv.), it is a question of degree. There is no doubt that this fulness of expression is partly a characteristic of early Latin, and thus will connect in both cases with archaic tendencies.

Virgil and, like an echo, it is not always true[1]. v. 1. 40 sqq. is another reminiscence of Virgil. There are a good many Virgilian phrases in Propertius. Thus thalamo aut Orycia terebintho IV. 6 (7). 49 n., uentosas addidit alas III. 3. 5 n., I. 12. 15 felix qui potuit praesenti flere puellae = Virg. G. 2. 490 felix qui potuit rerum cognoscere causas (for the thought of this passage cf. IV. 4 (5). 25 sqq.). census induta nepotum IV. 12 (13). 11 is a false echo of Aen. 8. fin. attollens umero famamque et fata nepotum, II. 2. 6 incedit uel Ioue digna soror = Aen. 1. 46 ast ego quae diuom incedo regina Iouisque et soror et coniunx, V. 8. 55 et quantum femina saeuit = Aen. 5. 6 furens quid femina possit. So in IV. 22. 19 (a poem which is founded on Virg. G. 1. 136 sqq.), commoda noxae = Virgil's accommoda fraudi. diuom sator is a Virgilian phrase. sanguine siccus has been quoted; it is like Virgil's siccas sanguine fauces, the interpretation of which it establishes.

Horace.

Dr Teuffel (Hist. of Lat. Lit. I. p. 467 Eng. tr.) has pointed out several coincidences between *Horace* and Propertius; and others will be found in the notes. A striking one is Hor. Od. 2. 17. 26 laetum theatris ter crepuit sonum = Prop. IV. 9 (10). 4 manibus faustos ter crepuere sonos. On their social relations see above, p. xxxii. I believe our poet reproduces him, but reproduces him unconsciously.

Tibullus.

His coincidences with *Tibullus*[2] again belong on the whole to the class of reminiscence rather than direct imitation. I will quote a few. Tibull. 1. 2. 76 cum fletu *nox uigilanda* uenit = Prop. IV. 20. 22 non habet ultores *nox uigilanda* deos (observe that he uses it with much more pregnant

[1] I wish I had space to develope this; but the materials for doing so are in everybody's hands.

[2] I exclude of course Books III. and IV., the authors of which imitated Propertius.

meaning than Tibullus), Tib. 1. 8. 3 conscia fibra deorum = Prop. v. 1. 104 aut sibi commissos fibra locuta deos, and several from Tibullus 1. 9 (init.). Occasionally Tibullus may help us to an emendation of Propertius, as in 1. 7. 55 = Prop. v. 11. 70.

Prose writers.

I must add a word about the prose writers. Broukhuys long ago held that Propertius had been influenced by *Cicero* and, I believe, the agreements between them are sufficient to shew that the poet had read and assimilated the orator. There are points of similarity too between his style and that of *Livy*; but I prefer not to venture on an explanation.

Influence upon his successors.

Amongst the *imitators* of Propertius *Ovid* is entitled to first place. His obligations to Propertius are not quite adequately set forth even in so careful and learned a treatise as that of Dr A. Zingerle. Ovid owes him first the conception of his *Heroides* and *Fasti*. The first was suggested by the epistle of Arethusa to Lycotas v. 4, the second by the aetiological poems in the same book. v. 1. 69 sacra diesque canam et cognomina prisca locorum is a perfect description of the Fasti. Secondly, his mind was thoroughly saturated with the poems of Propertius; and Propertian turns and phrases are continually coming to the surface. I will give one instance to distinguish this kind of coincidence from the next one. Am. 1. 1. 12 Aoniam Marte mouente lyram seems an obvious phrase enough; and yet *Aoniam lyram* is from Prop. 1. 2. 28, and *Marte mouente* is an echo of Prop. IV. 22. 32 exitium nato *matre mouente* suo. Lastly he has a large number of direct and conscious plagiarisms. For there is no other word for imitations like this, Ov. P. 2. 3. 39 mitius est lasso digitum supponere mento = Prop. IV. 7 (8). 69 uos decuit lasso supponere bracchia mento. It is needless to multiply instances,

Ovid.

many of which may be found in the notes and more in Zingerle's collection, p. 109 sqq.

Propertius was very widely read in the literary circles of Rome for many centuries, and the writings of almost all the poets who succeeded him bear traces of his influence. The influence which he had on *Juvenal* has been already pointed out by Mr Palmer. *Martial* too quotes from him and imitates him sometimes. *Statius* had read him very carefully. He often follows him very closely in points of phraseology; e.g. in rare words like *undisonus*, *insinuare* in a literal sense. His very mention of him shews how well he knew him, Silv. 1. 2. 253 hunc ipse choro plaudente Philetas Callimachusque senex *Vmbro*que Propertius *antro* ambissent laudare diem. It shews too that the Romans felt his use of *antrum* to be strange. *Manilius* and probably *Lucan*, *Valerius Flaccus* and *Silius Italicus* all had read him. The author of the poem on *Aetna* imitates him[1]. So too does *Claudian*. *Ausonius* founds a whole poem (the *Rosae* idyll) on a couplet of his v. 5. 61, 62. Some of the *prose* writers too seem to have studied him, notably *Seneca*[2], and later *Appuleius*. The latest ancient writer whom we can make sure was acquainted with him was the Greek epigrammatist *Paullus Silentiarius*, who lived in the time of Justinian I. On his imitations of Propertius see Hertzb. p. 230. But there is a much later writer who may have had Propertius before him, as he certainly had many other ancient authors, *Nicetas Eugenianus*, a Greek romancer in the iambic verse of the time, who probably lived about

Other writers.

[1] One passage is very striking, Prop. IV. 4 (5). 25 sqq. = Aetna 219 sqq. Not only is the subject, the study of physical philosophy, the same, and worked out on the same lines, but the indicative and subjunctive in oratio obliqua alternate in a precisely similar way.

[2] The tragedies also contain several imitations.

the 12th century A.D. I think attention should be directed to him as he certainly has some very obvious imitations of Euripides, Theocritus, &c., which may be of importance in determining the text of those authors[1].

Modern writers.

Then for some centuries Propertius disappeared from the world. The deluge of barbarism which swept over the civilized world submerged his works like those of so many of the ancients. We do not hear anything of him till we get to *Petrarch*, who, without doubt, had seen or possessed a copy, as he both mentions[2] and imitates[3] Propertius. *Dante* probably knew his works; at any rate the coincidence in the note on IV. 2 (3). 22 is very striking. But Dante would have little sympathy with Propertius. *Tasso* and *Ariosto* also imitated him; e.g. Jerusalem Delivered Canto 6 Stanzas 104, 105 = Prop. v. 4. 31—34, and exx. in the notes. Henceforward Propertius may be said to have regained a place among classical poets; and it is unnecessary to pursue his literary influence further, now that it no longer bears upon the history of his text.

Petrarch and

Goethe.

But I may ask leave to quote from the Introduction to Jacob and Binder's German translation a sentence upon Propertius from the great critic-poet of Germany which may be set against the comparative neglect of him in England. The following is the entry in *Goethe's* diary for Nov. 28, 1798. "The Elegies of Propertius, of which I have read the greater part in Knebel's translation,

[1] The following are the passages I have noted in which he may have had Propertius before him (I quote from Boissonade's edition) I. 148, 273; II. 127 sqq., 326; III. 10, 12, 46, 184, 235, 251; IV. 355, 413; V. 135; VI. 349, 369 sqq., 437, 475; VIII. 231.

[2] On the triumph of Love 'L' un era Ovidio e l' altr' era Catullo, L' altro *Properzio* che d' amor cantaro Fervidamente; e l' altr' era Tibullo.'

[3] E.g. as in Sonn. 220 = Prop. II. 6. 13, 14.

have produced an agitation (Erschütterung) in my nature, such as works of this kind are wont to cause: a desire to produce something similar which I must evade, as at present I have quite other things in view."

Fasti Propertiani.

B.C.

66. Birth of Gallus.
57. Birth of Tibullus.
50. Birth of Propertius.
43. Birth of Ovid.
42. Propertius loses his paternal estate.
34. Assumes *toga uirilis*.
28. Becomes acquainted with Cynthia (Hostia).
25. *First* book published.
23. Rupture with Cynthia.

After 23. Publication of *second* and *third* books (II. III. IV.).

18. Leges Iuliae. Marriage of Propertius. Previous death of Cynthia.
16. Poem celebrating performance of *ludi quinquennales*, V (IV). 6.

Before A.D. 2. Death of Propertius.

After A.D. 2. Posthumous publication of *last* book.

*** It must be remembered that several of the above dates are purely conjectural.

PROPERTI CARMINA.

I. i

His Love.

CYNTHIA prima suis miserum me cepit ocellis
  contactum nullis ante cupidinibus.
tum mihi constantis deiecit lumina fastūs
  et caput impositis pressit Amor pedibus,
donec me docuit castas odisse puellas
  improbus et nullo uiuere consilio.
et mihi iam toto furor hic non deficit anno,
  cum tamen aduersos cogor habere deos.
Milanion nullos fugiendo, Tulle, labores
  saeuitiam durae contudit Iasidos.
nam modo Partheniis amens errabat in antris,
  ibat et hirsutas ille uidere feras;
ille etiam Hylaei percussus uolnere rami
  saucius Arcadiis rupibus ingemuit.
ergo uelocem potuit domuisse puellam:
  tantum in amore preces et bene facta ualent.
in me tardus Amor non ullas cogitat artes
  nec meminit notas, ut prius, ire uias.

at uos, deductae quibus est fallacia lunae
et labor in magicis sacra piare focis,
en agedum dominae mentem conuertite nostrae
et facite illa meo palleat ore magis.
tunc ego crediderim uobis et sidera et amnes
posse Cytinaeis ducere carminibus.
et uos qui sero lapsum reuocatis, amici,
quaerite non sani pectoris auxilia.
fortiter et ferrum saeuos patiemur et ignes,
sit modo libertas quae uelit ira loqui.
ferte per extremas gentes et ferte per undas,
qua non ulla meum femina norit iter.
uos remanete quibus facili deus adnuit aure,
sitis et in tuto semper amore pares.
in me nostra Venus uoces exercet amaras,
et nullo uacuus tempore defit amor.
hoc, moneo, uitate malum : sua quemque moretur
cura, neque adsueto mutet amore locum.
quod si quis monitis tardas aduerterit aures,
heu ! referet quanto uerba dolore mea.

33 *noctes.*

I. ii

Beauty unadorned.

Quid iuuat ornato procedere, uita, capillo
et tenues Coa ueste mouere sinus?
aut quid Orontea crines perfundere murra
teque peregrinis uendere muneribus,

naturaeque decus mercato perdere cultu
nec sinere in propriis membra nitere bonis?
crede mihi, non ulla tuaest medicina figurae:
nudus Amor formae non amat artificem.
aspice quos summittat humus formosa colores,
ut ueniant hederae sponte sua melius,
surgat et in solis formosius arbutus antris,
et sciat indociles currere lympha uias.
litora natiuis praelucent picta lapillis
et uolucres nulla dulcius arte canunt.
non sic Leucippis succendit Castora Phoebe,
Pollucem cultu non Hilaira soror,
non, Idae et cupido quondam discordia Phoebo,
Eueni patriis filia litoribus,
nec Phrygium falso traxit candore maritum
auecta externis Hippodamia rotis;
sed facies aderat nullis obnoxia gemmis,
qualis Apelleis est color in tabulis.
non illis studium uolgo conquirere amantes:
illis ampla satis forma pudicitia.
non ego nunc uereor, ne sim tibi uilior istis.
uni si qua placet, culta puella sat est;
cum tibi praesertim Phoebus sua carmina donet
Aoniamque libens Calliopea lyram,
unica nec desit iucundis gratia uerbis,
omnia quaeque Venus quaeque Minerua probat.
his tu semper eris nostrae gratissima uitae,
taedia dum miserae sint tibi luxuriae.

10 *et.* 11 *felicius.*

I. v

The woes of love. A warning voice.

Inuide, tu tandem uoces compesce molestas
et sine nos cursu quo sumus ire pares.
quid tibi uis, insane? meos sentire furores?
infelix, properas ultima nosse mala
et miser ignotos uestigia ferre per ignes
et bibere e tota toxica Thessalia.
non est illa uagis similis conlata puellis;
molliter irasci non solet illa tibi.
quod si forte tuis non est contraria uotis,
at tibi curarum milia quanta dabit!
non tibi iam somnos, non illa relinquet ocellos;
illa feros animis alligat una uiros.
a! mea contemptus quotiens ad limina curres,
cum tibi singultu fortia uerba cadent,
et tremulus maestis orietur fletibus horror,
et timor informem ducet in ore notam,
et quaecumque uoles fugient tibi uerba querenti,
nec poteris qui sis aut ubi nosse miser.
tum graue seruitium nostrae cogere puellae
discere et exclusum quid sit abire domum;
nec iam pallorem totiens mirabere nostrum,
aut cur sim toto corpore nullus ego.
nec tibi nobilitas poterit succurrere amanti:
nescit Amor priscis cedere imaginibus.
quod si parua tuae dederis uestigia culpae,
quam cito de tanto nomine rumor eris!

non ego tum potero solacia ferre roganti,
cum mihi nulla mei sit medicina mali,
sed pariter miseri socio cogemur amore
alter in alterius mutua flere sinu.
quare quid possit mea Cynthia desine, Galle,
quaerere: non inpune illa rogata uenit.

I. viii

Cynthia's voyage.

Tune igitur demens, nec te mea cura moratur?
an tibi sum gelida uilior Illyria?
et tibi iam tanti quicumquest iste uidetur,
ut sine me uento quolibet ire uelis?
tune audire potes uesani murmura ponti
fortis et in dura naue iacere potes?
tu pedibus teneris positas fulcire pruinas,
tu potes insolitas, Cynthia, ferre niues?
o utinam hibernae duplicentur tempora brumae,
et sit iners tardis nauita Vergiliis;
nec tibi Tyrrhena soluatur funis harena,
neue inimica meas eleuet aura preces,
et me defixum uacua patiatur in ora (15)
crudelem infesta saepe uocare manu. (16)
atque ego non uideam tales subsidere uentos, (13)
cum tibi prouectas auferet unda rates; (14)
sed quocumque modo de me, periura, mereris,
sit Galatea tuae non aliena uiae,

ut te felici praecuecta Ceraunia remo
accipiat placidis Oricos aequoribus.
nam me non ullae poterunt corrumpere taedae,
quin ego, uita, tuo limine uerba querar;
nec me deficiet nautas rogitare citatos
'dicite, quo portu clausa puella meast?'
et dicam 'licet Autaricis considat in oris,
et licet Hylleis, illa futura meast.'

19 *utere.* 22 *uera.* 25 *Atraciis.*

Cynthia's voyage abandoned.

Hic erit! hic iurata manet! rumpantur iniqui!
uicimus: adsiduas non tulit illa preces.
falsa licet cupidus deponat gaudia liuor:
destitit ire nouas Cynthia nostra uias.
illi carus ego et per me carissima Roma
dicitur, et sine me dulcia regna negat.
illa uel angusto mecum requiescere lecto
et quocumque modo maluit esse mea,
quam sibi dotatae regnum uetus Hippodamiae,
et quas Elis opes ante pararat equis.
quamuis magna daret, quamuis maiora daturus,
non tamen illa meos fugit auara sinus.
hanc ego non auro, non Indis flectere conchis,
sed potui blandi carminis obsequio.
sunt igitur Musae, neque amanti tardus Apollo,
quis ego fretus amo: Cynthia rara meast.

nunc mihi summa licet contingere sidera plantis:
siue dies seu nox uenerit, illa meast.
nec mihi riualis certos subducit amores:
ista meam norit gloria canitiem.

I. ix

The prophecy fulfilled.

Dicebam tibi uenturos, irrisor, amores
nec tibi perpetuo libera uerba fore:
ecce iaces supplexque uenis ad iura puellae,
et tibi nunc quouis imperat empta modo.
non me Chaoniae uincant in amore columbae
dicere quos iuuenes quaeque puella domet.
me dolor et lacrimae merito fecere peritum:
atque utinam posito dicar amore rudis!
quid tibi nunc misero prodest graue dicere carmen
aut Amphioniae moenia flere lyrae?
plus in amore ualet Mimnermi uersus Homero:
carmina mansuetus lenia quaerit Amor.
i quaeso et tristes istos compone libellos,
et cane quod quaeuis nosse puella uelit.
quid si non esset facilis tibi copia? nunc tu
insanus medio flumine quaeris aquam.
necdum etiam palles uero nec tangeris igni:
haec est uenturi prima fauilla mali.
tum magis Armenias cupies accedere tigres
et magis infernae uincula nosse rotae,

quam pueri totiens arcum sentire medullis
et nihil iratae posse negare tuae.
nullus Amor cuiquam faciles ita praebuit alas,
ut non alterna presserit ille manu.
nec te decipiat quod sit satis illa parata:
acrius illa subit, Pontice, si qua tuast;
quippe ubi non liceat uacuos seducere ocellos,
nec uigilare alio nomine cedat Amor,
qui non ante patet donec manus attigit ossa.
quisquis es, adsiduas a! fuge blanditias.
illis et silices possunt et cedere quercus;
nedum tu par sis, spiritus iste leuis.
quare, si pudor est, quam primum errata fatere:
dicere quo pereas saepe in amore leuat.

33 *possis.*

I. xvi

The door's complaint.

Quae fueram magnis olim patefacta triumphis,
ianua Tarpeiae nota pudicitiae,
cuius inaurati celebrarunt limina currus,
captorum lacrimis umida supplicibus,
nunc ego, nocturnis potorum saucia rixis,
pulsata indignis saepe queror manibus;
et mihi non desunt turpes pendere corollae
semper et exclusis signa iacere faces.
nec possum infamis dominae defendere noctes
nobilis obscenis tradita carminibus.

nec tamen illa suae reuocatur parcere famae,
turpior et saecli uiuere luxuria.
has inter grauius cogor deflere querelas,
supplicis a longis tristior excubiis.
ille meos numquam patitur requiescere postes,
arguta referens carmina blanditia:
'ianua uel domina penitus crudelior ipsa,
quid mihi tam duris clausa taces foribus?
cur numquam reserata meos admittis amores,
nescia furtiuas reddere mota preces?
nullane finis erit nostro concessa dolori,
tristis et in tepido limine somnus erit?
me mediae noctes, me sidera prona iacentem,
frigidaque Eoo me dolet aura gelu:
tu sola humanos numquam miserata dolores
respondes tacitis mutua cardinibus.
o utinam traiecta caua mea uocula rima
percussas dominae uertat in auriculas!
sit licet et saxo patientior illa Sicano,
sit licet et ferro durior et chalybe,
non tamen illa suos poterit compescere ocellos,
surget et inuitis spiritus in lacrimis.
nunc iacet alterius felici nixa lacerto:
at mea nocturno uerba cadunt Zephyro.
sed tu sola mei, tu maxima causa doloris,
uicta meis numquam, ianua, muneribus.
te non ulla meae laesit petulantia linguae,
quae solet irato dicere turba ioco,
ut me tam longa raucum patiare querela
sollicitas triuio peruigilare moras.

at tibi saepe nouo deduxi carmina uersu,
osculaque inpressis nixa dedi gradibus.
ante tuos quotiens uerti me, perfida, postes,
debitaque occultis uota tuli manibus!'
haec ille et si quae miseri nouistis amantes,
et matutinis obstrepit alitibus.
sic ego nunc dominae uitiis et semper amantis
fletibus aeterna differor inuidia.

18 *grauibus...querelis.* 38 *tecta?*

I. xx

Hylas. A warning.

Hoc pro continuo te, Galle, monemus amore:
id tibi ne uacuo defluat ex animo,
'saepe inprudenti fortuna occurrit amanti
crudelis Minuis dixerit Ascanius.
est tibi non infra speciem, non nomine dispar
Thiodamanteo proximus ardor Hylae.
huic tu, siue leges umbrosae flumina Silae,
siue Aniena tuos tinxerit unda pedes,
siue Gigantea spatiabere litoris ora,
siue ubicumque uago fluminis hospitio,
Nympharum semper cupidas defende rapinas:
non minor Ausoniis est amor Adryasin:
ne tibi sit—durum—montes et frigida saxa,
Galle, neque expertos semper adire lacus;
quae miser ignotis error perpessus in oris
Herculis indomito fleuerat Ascanio.

namque ferunt olim Pagasae naualibus Argon
egressam longe Phasidos isse uiam,
et iam praeteritis labentem Athamantidos undis
Mysorum scopulis adplicuisse ratem.
hic manus heroum, placidis ut constitit oris,
mollia composita litora fronde tegit:
at comes inuicti iuuenis processerat ultra
raram sepositi quaerere fontis aquam.
hunc duo sectati fratres, Aquilonia proles,
hunc super et Zetes hunc super et Calais,
oscula suspensis instabant carpere palmis,
oscula et alterna ferre supina fuga.
ille sub extrema pendens secluditur ala
et uolucres ramo submouet insidias.
iam Pandioniae cessit genus Orithyiae:
a! dolor, ibat Hylas, ibat Hamadryasin.
hic erat Arganthi Pege sub uertice montis,
grata domus Nymphis umida Thyniasin;
quam supra nullae pendebant debita curae
roscida desertis poma sub arboribus,
et circum irriguo surgebant lilia prato
candida purpureis mixta papaueribus:
quae modo decerpens tenero pueriliter ungui
proposito florem praetulit officio,
et modo formosis incumbens nescius undis
errorem blandis tardat imaginibus.
tandem haurire parat demissis flumina palmis
innixus dextro plena trahens umero.
cuius ut accensae Dryades candore puellae
miratae solitos destituere choros,

prolapsum leuiter facili traxere liquore:
tum sonitum rapto corpore fecit Hylas.
cui procul Alcides iterat responsa: sed illi
nomen ab extremis fontibus aura refert.
his, o Galle, tuos monitus seruabis amores,
formosum Nymphis credere tutus Hylam.

52 *uisus.*

I. xxi

The dying words of Gallus.

Tu qui consortem properas euadere casum,
miles, ab Etruscis saucius aggeribus,
qui nostro gemitu turgentia lumina torques,
pars ego sum uestrae proxima militiae.
sic te seruato ut possint gaudere parentes,
nec soror acta tuis sentiat e lacrimis:
Gallum per medios ereptum Caesaris enses
effugere ignotas non potuisse manus:
et quicumque super dispersa inuenerit ossa
montibus Etruscis, haec sciat esse mea.

9 *quaecumque.*

I. xxii

The Poet's birthplace.

Qualis et unde genus, qui sint mihi, Tulle, Penates,
quaeris pro nostra semper amicitia.
si Perusina tibi patriae sunt nota sepulcra,
Italiae duris funera temporibus,

cum Romana suos egit discordia ciues,
  (sit mihi praecipue, puluis Etrusca, dolor,
tu proiecta mei perpessa's membra propinqui,
  tu nullo miseri contegis ossa solo)
proxima supposito contingens Vmbria campo
  me genuit terris fertilis uberibus.

II. v

Remonstrance.

Hoc uerumst, tota te ferri, Cynthia, Roma
  et non ignota uiuere nequitia?
haec merui sperare? dabis mihi, perfida, poenas:
  et nobis Aquilo, Cynthia, uentus erit.
inueniam tamen e multis fallacibus unam,
  quae fieri nostro carmine nota uelit,
nec mihi tam duris insultet moribus et te
  uellicet: heu! sero flebis amata diu.
nunc est ira recens, nunc est discedere tempus:
  si dolor afuerit, crede, redibit amor.
non ita Carpathiae uariant Aquilonibus undae
  nec dubio nubes uertitur atra Noto,
quam facile irati uerbo mutantur amantes:
  dum licet, iniusto subtrahe colla iugo.
nec tu non aliquid sed prima nocte dolebis:
  omne in amore malum, si patiare, leuest.
at tu per dominae Iunonis dulcia iura
  parce tuis animis, uita, nocere tibi.

non solum taurus ferit uncis cornibus hostem;
  uerum etiam instanti laesa repugnat ouis.
nec tibi periuro scindam de corpore uestes,
  nec mea praeclusas fregerit ira fores,
nec tibi conexos iratus carpere crines
  nec duris ausim laedere pollicibus:
rusticus haec aliquis tam turpia proelia quaerat,
  cuius non hederae circumiere caput.
scribam igitur quod non umquam tua deleat aetas,
  'Cynthia forma potens, Cynthia uerba leuis.'
crede mihi, quamuis contemnas murmura famae,
  hic tibi pallori, Cynthia, uersus erit.

4 *aliquo.*

II. vii

The cruel law.

Gauisast certe sublatam Cynthia legem,
  qua quondam edicta flemus uterque diu,
ni nos diuideret. quamuis diducere amantes
  non queat inuitos Iuppiter ipse duos.
at magnus Caesar. sed magnus Caesar in armis:
  deuictae gentes nil in amore ualent.
nam citius paterer caput hoc discedere collo,
  quam possem nuptae perdere more faces,
aut ego transirem tua limina clausa maritus,
  respiciens udis prodita luminibus.
a! mea tum qualis caneret tibi, Cynthia, somnos
  tibia, funesta tristior illa tuba.

unde mihi patriis natos praebere triumphis?
nullus de nostro sanguine miles erit.
quod si uera meae comitarent castra puellae,
non mihi sat magnus Castoris iret equus.
hinc etenim tantum meruit mea gloria nomen,
gloria ad hibernos lata Borysthenidas.
tu mihi sola places: placeam tibi, Cynthia, solus:
hic erit et patrio sanguine pluris amor.

8 *amore.* 20 *nomine.*

III. i

Excelsior.

Sed tempus lustrare aliis Helicona choreis,
et campum Haemonio iam dare tempus equo.
iam libet et fortes memorare ad proelia turmas
et Romana mei dicere castra ducis.
quod si deficiant uires, audacia certe
laus erit: in magnis et uoluisse sat est.
aetas prima canat Veneres, extrema tumultus:
bella canam, quando scripta puella meast.
nunc uolo subducto grauior procedere uoltu;
nunc aliam citharam me mea Musa docet.
surge, anima, ex humili iam carmine; sumite uires,
Pierides; magni nunc erit oris opus.
iam negat Euphrates equitem post terga tueri
Parthorum et Crassos se tenuisse dolet:
India quin, Auguste, tuo dat colla triumpho,
et domus intactae te tremit Arabiae:

et si qua extremis tellus se subtrahit oris,
  sentiet illa tuas postmodo capta manus.
haec ego castra sequar: uates tua castra canendo
  magnus ero: seruent hunc mihi fata diem!
ut caput in magnis ubi non est tangere signis,
  ponitur hic imos ante corona pedes,
sic nos nunc, inopes laudis conscendere carmen,
  pauperibus sacris uilia tura damus.
nondum etiam Ascraeos norunt mea carmina fontes,
  sed modo Permessi flumine lauit Amor.

25 *etenim.*

III. ii

The Poet's threat.

Scribant de te alii uel sis ignota licebit:
  laudet qui sterili semina ponit humo.
omnia, crede mihi, tecum uno munera lecto
  auferet, extremi funeris atra dies:
et tua transibit contemnens ossa uiator,
  nec dicet 'cinis hic docta puella fuit.'

III. iii

The God of Love.

Quicumque ille fuit puerum qui pinxit Amorem,
  nonne putas miras hunc habuisse manus?
hic primum uidit sine sensu uiuere amantes
  et leuibus curis magna perire bona.

idem non frustra uentosas addidit alas,
  fecit et humano corde uolare deum;
scilicet alterna quoniam iactamur in unda,
  nostraque non ullis permanet aura locis.
et merito hamatis manus est armata sagittis,
  et pharetra ex umero Gnosia utroque iacet;
ante ferit quoniam, tuti quam cernimus hostem,
  nec quisquam ex illo uolnere sanus abit.
in me tela manent manet et puerilis imago:
  sed certe pennas perdidit ille suas;
euolat heu! nostro quoniam de pectore nusquam
  adsiduusque meo sanguine bella gerit.
quid tibi iucundumst siccis habitare medullis?
  si pudor est, alio traice tela tua.
intactos isto satius temptare ueneno:
  non ego sed tenuis uapulat umbra mea.
quam si perdideris, quis erit qui talia cantet,
  (haec mea Musa leuis gloria magna tuast),
qui caput et digitos et lumina nigra puellae
  et canat ut soleant molliter ire pedes?

III. v

The last rites.

Quandocumque igitur nostros mors claudet ocellos,
  accipe quae serues funeris acta mei.
nec mea tunc longa spatietur imagine pompa,
  nec tuba sit fati uana querela mei,

nec mihi tunc fulcro sternatur lectus eburno,
  nec sit in Attalico mors mea nixa toro.
desit odoriferis ordo mihi lancibus; adsint
  plebei paruae funeris exequiae.
sat mea sat magnast si tres sint pompa libelli,
  quos ego Persephonae maxima dona feram.
tu uero nudum pectus lacerata sequeris,
  nec fueris nomen lassa uocare meum,
osculaque in gelidis pones suprema labellis,
  cum dabitur Syrio munere plenus onyx.
deinde, ubi suppositus cinerem me fecerit ardor,
  accipiat Manes paruola testa meos,
et sit in exiguo laurus super addita busto,
  quae tegat extincti funeris umbra locum,
et duo sint uersus, 'qui nunc iacet horrida puluis,
  unius hic quondam seruos amoris erat.'
nec minus haec nostri notescet fama sepulcri,
  quam fuerant Phthii busta cruenta uiri.
tu quoque, si quando uenies ad fata, (memento
  hoc iter), ad lapides cana ueni memores.
interea caue sis nos aspernata sepultos:
  nonnihil ad uerum conscia terra sapit.
atque utinam primis animam me ponere cunis
  iussisset quaeuis de tribus una soror!
nam quo tam dubiae seruetur spiritus horae?
  Nestoris est uisus post tria saecla cinis:
cui si longaeuae minuisset fata senectae
  Gallicus Iliacis miles in aggeribus,
non aut Antilochi uidisset corpus humari,
  diceret aut 'o mors, cur mihi sera uenis?'

tu tamen amisso non numquam flebis amico:
fas est praeteritos semper amare uiros.
testis, cui niueum quondam percussit Adonem
uenantem Idalio uertice durus aper:
illis formosum iacuisse paludibus, illuc
diceris effusa tu, Venus, isse coma.
sed frustra mutos reuocabis, Cynthia, Manes:
nam mea quid poterunt ossa minuta loqui?

III. IV. 17—56. Paley. 37 *qui.*

2 26 1 1

III. xxi

A dream.

Vidi te in somnis fracta, mea uita, carina
Ionio lassas ducere rore manus,
et quaecumque in me fueras mentita fateri,
nec iam umore graues tollere posse comas,
qualem purpureis agitatam fluctibus Hellen,
aurea quam molli tergore uexit ouis.
quam timui ne forte tuum mare nomen haberet
atque tua labens nauita fieret aqua!
quae tum ego Neptuno, quae tum cum Castore fratri,
quaeque tibi excepi, iam dea Leucothoe!
at tu, uix primas extollens gurgite palmas,
saepe meum nomen iam peritura uocas.
quod si forte tuos uidisset Glaucus ocellos,
esses Ionii facta puella maris,
et tibi ob inuidiam Nereides increpitarent,
candida Nesaee, caerula Cymothoe.

sed tibi subsidio delphinum currere uidi,
qui, puto, Arioniam uexerat ante lyram.
iamque ego conabar summo me mittere saxo,
cum mihi discussit talia uisa metus.

III. XVIII. Paley. 15 *prae inuidia.*

III. xxiii

Love and Destiny.

At uos incertam, mortales, funeris horam
quaeritis et qua sit mors aditura uia;
quaeritis et caelo, Phoenicum inuenta, sereno
quae sit stella homini commoda quaeque mala,
seu pedibus Parthos sequimur seu classe Britannos,
et maris et terrae caeca pericla uiae;
rursus et obiectum flemus caput esse tumultu,
cum Mauors dubias miscet utrimque manus;
praeterea domibus flammam domibusque ruinas,
neu subeant labris pocula nigra tuis.
solus amans nouit quando periturus et a qua
morte, neque hic Boreae flabra neque arma timet.
iam licet et Stygia sedeat sub harundine remex,
cernat et infernae tristia uela ratis:
si modo clamantis reuocauerit aura puellae,
concessum nulla lege redibit iter.

III. XIX. Paley.

III. xxix

The Temple of Apollo.

Quaeris cur ueniam tibi tardior. aurea Phoebi
porticus a magno Caesare aperta fuit.
tanta erat in speciem Poenis digesta columnis,
inter quas Danai femina turba senis.
tum medium claro surgebat marmore templum
et patria Phoebo carius Ortygia.
et duo Solis erant supra fastigia currus,
et ualuae, Libyci nobile dentis opus,
altera deiectos Parnasi uertice Gallos,
altera maerebat funera Tantalidos.
deinde inter matrem deus ipse interque sororem
Pythius in longa carmina ueste sonat.
hic equidem Phoebo uisus mihi pulchrior ipso
marmoreus tacita carmen hiare lyra:
atque aram circum steterant armenta Myronis,
quattuor artifices, uiuida signa, boues.

III. xxiii. Paley. 7 *in quo Solis erat.*
5—12 = 9—16. 13—16 = 5—8.

IV. i

The Poet's reward.

Callimachi Manes et Coi sacra Philetae,
in uestrum, quaeso, me sinite ire nemus.
primus ego ingredior puro de fonte sacerdos
Itala per Graios orgia ferre choros.

dicite, quo pariter carmen tenuastis in antro?
quoue pede ingressi? quamue bibistis aquam?
a ualeat Phoebum quicumque moratur in armis!
exactus tenui pumice uersus eat,
quo me Fama leuat terra sublimis, et a me
nata coronatis Musa triumphat equis,
et mecum in curru parui uectantur Amores,
scriptorumque meas turba secuta rotas.
quid frustra missis in me certatis habenis?
non datur ad Musas currere lata uia.
multi, Roma, tuas laudes annalibus addent,
qui finem imperii Bactra futura canent.
sed quod pace legas opus hoc de monte sororum
detulit intacta pagina nostra uia.
mollia, Pegasides, date uestro serta poetae:
non faciet capiti dura corona meo.
at mihi quod uiuo detraxerit inuida turba,
post obitum duplici faenore reddet honos.
omnia post obitum fingit maiora uetustas;
maius ab exequiis nomen in ora uenit.
nam quis equo pulsas abiegno nosceret arces,
fluminaque Haemonio comminus isse uiro,
Idaeum Simoenta Iouis *cum prole Scamandro*,
Hectora ter campos ter maculasse rotas?
Deiphobumque Helenumque et Pulydamantas in armis?
qualemcumque Parim uix sua nosset humus.
exiguo sermone fores nunc, Ilion, et tu,
Troia, bis Oetaei numine capta dei.
nec non ille tui casus memorator Homerus
posteritate suum crescere sensit opus.

meque inter seros laudabit Roma nepotes:
illum post cineres auguror ipse diem.
ne mea contempto lapis indicet ossa sepulcro,
prouisumst Lycio uota probante deo.
carminis interea nostri redeamus in orbem,
gaudeat ut solito tacta puella sono.

27 *Iouis cunabula parui.*

IV. iii

His Mission. A Dream.

Visus eram molli recubans Heliconis in umbra,
Bellerophontei qua fluit umor equi,
reges, Alba, tuos et regum facta tuorum,
tantum operis, neruis hiscere posse meis.
paruaque tam magnis admoram fontibus ora,
unde pater sitiens Ennius ante bibit,
et cecinit Curios fratres et Horatia pila,
regiaque Aemilia uecta tropaea rate,
uictricesque moras Fabii pugnamque sinistram
Cannensem et uersos ad pia uota deos,
Hannibalemque Lares Romana sede fugantes,
anseris et tutum uoce fuisse Iouem;
cum me Castalia speculans ex arbore Phoebus
sic ait aurata nixus ad antra lyra:
'quid tibi cum tali, demens, est flumine? quis te
carminis heroi tangere iussit opus?
non hic ulla tibi sperandast fama, Properti;
mollia sunt paruis prata terenda rotis;

ut tuus in scamno iactetur saepe libellus,
quem legat expectans sola puella uirum.
cur tua praescripto seuectast pagina gyro?
non est ingenii cumba grauanda tui.
alter remus aquas, alter tibi radat harenas:
tutus eris: medio maxima turba mari.'
dixerat, et plectro sedem mihi monstrat eburno
qua noua muscoso semita facta solo.
hic erat adfixis uiridis spelunca lapillis,
pendebantque cauis tympana pumicibus
orgia Musarum et Sileni patris imago
fictilis et calami, Pan Tegeaee, tui;
et Veneris dominae uolucres, mea turba, columbae
tingunt Gorgoneo punica rostra lacu,
diuersaeque nouem sortitae iura puellae
exercent teneras in sua dona manus.
haec hederas legit in thyrsos, haec carmina neruis
aptat; at illa manu texit utraque rosam.
e quarum numero me contigit una dearum:
ut reor a facie, Calliopea fuit:
'contentus niueis semper uectabere cygnis,
nec te fortis equi ducet ad arma sonus.
nil tibi sit rauco praeconia classica cornu
flare nec Aonium cingere Marte nemus,
aut quibus in campis Mariano proelia signo
stent et Teutonicas Roma refringat opes,
barbarus aut Suebo perfusus sanguine Rhenus
saucia maerenti corpora uectet aqua.
quippe coronatos alienum ad limen amantes
nocturnaeque canes ebria signa fugae;

ut per te clausas sciat excantare puellas
qui uolet austeros arte ferire uiros.'
talia Calliope, lymphisque a fonte petitis
ora Philetaea nostra rigauit aqua.

IV. II. L. Müller. 29 *ergo.* 33 *rura.*
42 *tinguere.*

IV. vii III 7

The death of Paetus.

Ergo sollicitae tu causa, pecunia, uitae!
per te immaturum mortis adimus iter.
tu uitiis hominum crudelia pabula praebes:
semina curarum de capite orta tuo.
tu Paetum ad Pharios tendentem lintea portus
obruis insano terque quaterque mari.
nam dum te sequitur primo miser excidit aeuo
et noua longinquis piscibus esca natat:
et mater non iusta piae dare debita terrae
nec pote cognatos inter humare rogos;
sed tua nunc uolucres astant super ossa marinae,
nunc tibi pro tumulo Carpathium omne marest.
infelix Aquilo, raptae timor Orithyiae,
quae spolia ex illo tanta fuere tibi?
aut quidnam fracta gaudes, Neptune, carina?
portabat sanctos alueus ille uiros.
Paete, quid aetatem numeras? quid cara natanti
mater in ore tibist? non habet unda deos.

nam tibi nocturnis ad saxa ligata procellis
  omnia detrito uincula fune cadunt.
sunt Agamemnonias testantia litora curas,
  qua notat Argynni poena Mimantis aquas.
[hoc iuuene amisso classem non soluit Atrides,
  pro qua mactatast Iphigenia mora.]
reddite corpus humo; positaque in gurgite uita
  Paetum sponte tua, uilis harena, tegas;
et quotiens Paeti transibit nauta sepulcrum,
  dicat 'et audaci tu timor esse potes.'
ite, rates curuate et leti texite causas:
  ista per humanas mors uenit acta manus.
terra parum fuerat; fatis adiecimus undas:
  fortunae miseras auximus arte uias.
ancora te teneat quem non tenuere Penates?
  quid meritum dicas cui sua terra parumst?
uentorumst quodcumque paras: haut ulla carina
  consenuit; fallit portus et ipse fidem.
natura insidians pontum substrauit auaris:
  ut tibi succedat, uix semel esse potest.
saxa triumphales fregere Capharea puppes,
  naufraga cum uasto Graecia tracta salost.
paulatim socium iacturam fleuit Vlixes,
  in mare cui soliti non ualuere doli.
quod si contentus patrio boue uerteret agros,
  uerbaque duxisset pondus habere mea,
uiueret ante suos dulcis conuiua Penates,
  pauper, at in terra nil ubi flere sat est.
non tulit hunc Paetus stridorem audire procellae
  et duro teneras laedere fune manus;

sed thyio thalamo aut Oricia terebintho
effultum pluma uersicolore caput.
huic fluctus uiuo radicitus abstulit ungues,
et miser inuisam traxit hiatus aquam;
hunc paruo ferri uidit nox inproba ligno;
Paetus ut occideret, tot coiere mala.
flens tamen extremis dedit haec mandata querelis,
cum moribunda niger clauderet ora liquor:
'di maris Aegaei quos sunt penes aequora, Venti,
et quaecumque meum degrauat unda caput,
quo rapitis miseros primae lanuginis annos?
attulimus longas in freta uestra manus.
a! miser alcyonum scopulis adfligar acutis:
in me caeruleo fuscina sumpta deost.
at saltem Italiae regionibus euehat aestus:
hoc de me sat erit si modo matris erit.'
subtrahit haec fantem torta uertigine fluctus;
ultima quae Paeto uoxque diesque fuit.
o centum aequoreae Nereo genitore puellae,
et tu materno tacta dolore Thetis,
uos decuit lasso supponere bracchia mento;
non poterat uestras ille grauare manus.
at tu, saeue Aquilo, numquam mea uela uidebis;
ante fores dominae condar oportet iners.

IV. VI. L. Müller.
31 *terra parum fuerat fatis;*
63 *aduehat.*
29 *curuas.*
46 *potest.*

IV. ix

To Maecenas.

Maecenas, eques Etrusco de sanguine regum,
intra fortunam qui cupis esse tuam,
quid me scribendi tam uastum mittis in aequor?
non sunt apta meae grandia uela rati.
turpest quod nequeas capiti committere pondus
et pressum inflexo mox dare terga genu.
omnia non pariter rerum sunt omnibus apta;
fama nec ex aequo ducitur ulla iugo.
gloria Lysippost animosa effingere signa;
exactis Calamis se mihi iactat equis;
in Veneris tabula summam sibi ponit Apelles;
Parrhasius parua uindicat arte locum;
argumenta magis sunt Mentoris addita formae;
at Myos exiguum flectit acanthus iter;
Phidiacus signo se Iuppiter ornat eburno;
Praxitelem propria uindicat urbe lapis.
est quibus Eleae concurrit palma quadrigae;
est quibus in celeres gloria nata pedes;
hic satus ad pacem; hic castrensibus utilis armis:
naturae sequitur semina quisque suae.
at tua, Maecenas, uitae praecepta recepi,
cogor et exemplis te superare tuis.
cum tibi Romano dominas in honore secures
et liceat medio ponere iura foro,
uel tibi Medorum pugnaces ire per hastas
atque onerare tuam fixa per arma domum,

et tibi ad effectum uires det Caesar et omni
tempore tam faciles insinuentur opes,
parcis et in tenues humilem te colligis umbras;
uelorum plenos subtrahis ipse sinus.
crede mihi, magnos aequabunt ista Camillos
iudicia, et uenies tu quoque in ora uirum,
Caesaris et famae uestigia iuncta tenebis:
Maecenatis erunt uera tropaea fides.
non ego uelifera tumidum mare findo carina;
tota sub exiguo flumine nostra morast.
non flebo in cineres arcem sedisse paternos
Cadmi nec semper proelia clade pari;
nec referam Scaeas et Pergama Apollinis arces,
et Danaum decimo uere redisse rates,
moenia cum Graio Neptunia pressit aratro
uictor Palladiae ligneus artis equos.
inter Callimachi sat erit placuisse libellos
et cecinisse modis, Dore poeta, tuis.
haec urant pueros, haec urant scripta puellas,
meque deum clament et mihi sacra ferant.
te duce uel Iouis arma canam caeloque minantem
Coeum et Phlegraeis Eurymedonta iugis;
celsaque Romanis decerpta Palatia tauris
ordiar et caeso moenia firma Remo,
eductosque pares siluestri ex ubere reges,
crescet et ingenium sub tua iussa meum;
prosequar et currus utroque ab litore ouantes,
Parthorum astutae tela remissa fugae,
castraque Pelusi Romano subruta ferro,
Antonique graues in sua fata manus.

mollia tu coeptae fautor cape lora iuuentae,
dexteraque immissis da mihi signa rotis.
hoc mihi, Maecenas, laudis concedis, et a test,
quod ferar in partes ipse fuisse tuas.

IV. VIII. L. Müller. 57 *mollis*.

IV. xviii

The death of Marcellus.

Clausus ab umbroso qua ludit pontus Auerno,
fumida Baiarum stagna tepentis aquae,
qua iacet et Troiae tubicen Misenus harena
et sonat Herculeo structa labore uia,
hic ubi, mortalis dextra cum quaereret urbes,
cymbala Thebano concrepuere deo:
at nunc, inuisae magno cum crimine Baiae,
quis deus in uestra constitit hostis aqua?
his pressus Stygias uoltum demisit in undas,
errat et in uestro spiritus ille lacu.
quid genus aut uirtus aut optima profuit illi
mater et amplexum Caesaris esse focos?
aut modo tam pleno fluitantia uela theatro
et per maternas omnia gesta manus?
occidit, et misero steterat uigesimus annus:
tot bona tam paruo clausit in orbe dies.
i nunc tolle animos et tecum finge triumphos,
stantiaque in plausum tota theatra iuuent;

Attalicas supera uestes, atque omnia magnis
gemmea sint ludis: ignibus ista dabis.
sed tamen huc omnes, huc primus et ultimus ordo:
est mala sed cunctis ista terenda uiast.
exoranda canis tria sunt latrantia colla,
scandendast torui publica cumba senis.
ille licet ferro cautus se condat et aere,
mors tamen inclusum protrahit inde caput.
Nirea non facies, non uis exemit Achillem,
Croesum aut, Pactoli quas parit umor, opes.
hic olim ignaros luctus populauit Achiuos,
Atridae magno cum stetit alter amor.
at tibi nauta pias hominum qui traicit umbras,
huc animae portet corpus inane tuae,
qua Siculae uictor telluris Claudius et qua
Caesar ab humana cessit in astra uia.

IV. XVII. L. Müller. 31 *traicis*.
32 *portent*.

IV. xxiii

The lost tablets.

Ergo tam doctae nobis periere tabellae,
scripta quibus pariter tot periere bona.
has quondam nostris manibus detriuerat usus,
qui non signatas iussit habere fidem.
illae iam sine me norant placare puellas
et quaedam sine me uerba diserta loqui.

non illas fixum caras effecerat aurum:
uolgari buxo sordida cera fuit.
qualescumque mihi semper mansere fideles,
semper et effectus promeruere bonos.
forsitan haec illis fuerint mandata tabellis:
'irascor quoniam's, lente, moratus heri.
an tibi nescio quae uisast formosior? an tu
non bene de nobis crimina ficta iacis?'
aut dixti: 'uenies hodie, cessabimus una:
hospitium tota nocte parauit Amor:'
et quaecumque uolens reperit non stulta puella,
garrula cum blandis ducitur hora dolis.
me miserum! his aliquis rationem scribit auarus,
et ponit duras inter ephemeridas.
quas si quis mihi rettulerit, donabitur auro.
quis pro diuitiis ligna retenta uelit?
i, puer, et citus haec aliqua propone columna
et dominum Esquiliis scribe habitare tuum.

17 *dolens.* 18 *dicitur.*

IV. xxiv

Disenchantment.

Falsast ista tuae, mulier, fiducia formae,
olim oculis nimium facta superba meis.
noster amor tales tribuit tibi, Cynthia, laudes:
uersibus insignem te pudet esse meis.
mixtam te uaria laudaui saepe figura,
ut quod non esses esse putaret amor,

et color est totiens roseo conlatus Eoo,
cum tibi quaesitus candor in ore foret.
quod mihi non patrii poterant auertere amici,
eluere aut uasto Thessala saga mari,
haec ego non ferro, non igne coactus, et ipsa
naufragus Aegaea uerba fatebor aqua.
correptus saeuo Veneris torrebar aeno;
uinctus eram uersas in mea terga manus.
ecce coronatae portum tetigere carinae;
traiectae Syrtes; ancora iacta mihist.
nunc demum uasto fessi resipiscimus aestu,
uolneraque ad sanum nunc coiere mea.
mens bona, si qua dea's, tua me in sacraria dono.
exciderant surdo tot mea uota Ioui.

IV. xxv

Renunciation.

Risus eram positis inter conuiuia mensis,
et de me poterat quilibet esse loquax.
quinque tibi potui seruire fideliter annos:
ungue meam morso saepe querere fidem.
nil moueor lacrimis: ista sum captus ab arte;
semper ab insidiis, Cynthia, flere soles.
flebo ego discedens; sed fletum iniuria uincet:
tu bene conueniens non sinis ire iugum.
limina iam nostris ualeant lacrimantia uerbis,
nec tamen irata ianua fracta manu.

at te celatis aetas grauis urgeat annis,
et ueniat formae ruga sinistra tuae.
uellere tum cupias albos a stirpe capillos,
a! speculo rugas increpitante tibi,
exclusa inque uicem fastus patiare superbos,
et quae fecisti facta queraris anus.
has tibi fatalis cecinit mea pagina diras.
euentum formae disce timere tuae.

V. ii

The god Vertumnus.

Qui mirare meas tot in uno corpore formas,
accipe Vertumni signa paterna dei.
Tuscus ego, Tuscis orior; nec paenitet inter
proelia Volsinios deseruisse focos.
haec me turba iuuat, nec templo laetor eburno:
Romanum satis est posse uidere forum.
hac quondam Tiberinus iter faciebat, et aiunt
remorum auditos per uada pulsa sonos:
at postquam ille suis tantum concessit alumnis,
Vertamnus uerso dicor ab amne deus.
seu, quia uertentis fructum praecepimus anni,
Vertanni rursus creditur esse sacrum.
prima mihi uariat liuentibus uua racemis
et coma lactenti spicea fruge tumet.
hic dulces cerasos, hic autumnalia pruna
cernis et aestiuo mora rubere die.

insitor hic soluit pomosa uota corona,
cum pirus inuito stipite mala tulit.
mendax fama noces: alius mihi nominis index:
de se narranti tu modo crede deo.
opportuna meast cunctis natura figuris:
in quamcumque uoles uerto, decorus ero.
indue me Cois, fiam non dura puella:
meque uirum sumpta quis neget esse toga?
da falcem et torto frontem mihi comprime faeno,
iurabis nostra gramina secta manu.
arma tuli quondam et, memini, laudabar in illis:
corbis in imposito pondere messor eram.
sobrius ad lites: at cumst imposta corona,
clamabis capiti uina subisse meo.
cinge caput mitra, speciem furabor Iacchi:
furabor Phoebi si modo plectra dabis.
cassibus impositis uenor: sed harundine sumpta
fautor plumoso sum deus aucupio.
est etiam aurigae species uertumnus, et eius
traicit alterno qui leue pondus equo.
suppetat hoc, pisces calamo praedabor: et ibo
mundus demissis institor in tunicis.
pastor me ad baculum possum curuare: uel idem
sirpiculis medio puluere ferre rosam.
nam quid ego adiciam, de quo mihi maxima famast,
hortorum in manibus dona probata meis?
caeruleus cucumis tumidoque cucurbita uentre
me notat et iunco brassica uincta leui;
nec flos ullus hiat pratis, quin ille decenter
impositus fronti langueat ante meae.

at mihi, quod formas unus uertebar in omnes,
  nomen ab euentu patria lingua dedit.
et tu, Roma, meis tribuisti praemia Tuscis,
  unde hodie uicus nomina Tuscus habet,
tempore quo sociis uenit Lycomedius armis
  atque Sabina feri contudit arma Tati.
uidi ego labentes acies et tela caduca,
  atque hostes turpi terga dedisse fugae.
sed facias, diuom sator, ut Romana per aeuom
  transeat ante meos turba togata pedes.
sex superant uersus: te qui ad uadimonia curris
  non moror: haec spatiis ultima creta meis.
stipes acernus eram, properanti falce dolatus,
  ante Numam grata pauper in urbe deus.
at tibi, Mamurri, formae caelator aenae,
  tellus artifices ne terat Osca manus,
qui me tam docilis potuisti fundere in usus:
  unum opus est; operi non datur unus honos.

19 *uaces.* 34 *Faunus.*

V. vi

The triumph of Actium.

Sacra facit uates: sint ora fauentia sacris,
  et cadat ante meos icta iuuenca focos.
serta Philetaeis certet Romana corymbis,
  et Cyrenaeas urna ministret aquas.

costum molle date et blandi mihi turis honores,
terque focum circa laneus orbis eat.
spargite me lymphis, carmenque recentibus aris
tibia Mygdoniis libet eburna cadis.
ite procul fraudes; alio sint aere noxae:
pura nouom uati laurea mollit iter.
Musa, Palatini referemus Apollinis aedem:
res est, Calliope, digna fauore tuo.
Caesaris in nomen ducuntur carmina: Caesar
dum canitur, quaeso, Iuppiter ipse uaces.
est Phoebi fugiens Athamana ad litora portus,
qua sinus Ioniae murmura condit aquae,
Actia Iuleae pelagus monumenta carinae,
nautarum uotis non operosa uia.
huc mundi coiere manus; stetit aequore moles
pinea, nec remis aequa fauebat auis.
altera classis erat Teucro damnata Quirino,
pilaque femineae turpiter apta manu:
hinc Augusta ratis plenis Iouis omine uelis
signaque iam patriae uincere docta suae.
tandem aciem geminos Nereus lunarat in arcus,
armorum et radiis picta tremebat aqua;
cum Phoebus linquens stantem se uindice Delon
(nam tulit iratos mobilis una Notos)
astitit Augusti puppim super, et noua flamma
luxit in obliquam ter sinuata facem.
non ille attulerat crines in colla solutos
aut testudineae carmen inerme lyrae,
sed quali aspexit Pelopeum Agamemnona uoltu,
egessitque auidis Dorica castra rogis,

aut qualis flexos soluit Pythona per orbes
  serpentem, imbelles quem timuere lyrae.
mox ait 'o longa mundi seruator ab Alba,
  Auguste, Hectoreis cognite maior auis,
uince mari: iam terra tuast: tibi militat arcus,
  et fauet ex umeris hoc onus omne meis.
solue metu patriam quae nunc te uindice freta
  imposuit prorae publica uota tuae.
quam nisi defendes, murorum Romulus augur
  ire Palatinas non bene uidit aues.
et nimium remis audent; pro! turpe Latinos
  principe te fluctus regia uela pati.
nec te quod classis centenis remiget alis
  terreat: inuito labitur illa mari:
quodque uehunt prorae Centaurica saxa minantis,
  tigna caua et pictos experiere metus.
frangit et attollit uires in milite causa;
  quae nisi iusta subest, excutit arma pudor.
tempus adest; conmitte rates: ego temporis auctor
  ducam laurigera Iulia rostra manu.'
dixerat, et pharetrae pondus consumit in arcus:
  proxima post arcus Caesaris hasta fuit.
uincit Roma fide Phoebi: dat femina poenas:
  sceptra per Ionias fracta uehuntur aquas.
at pater Idalio miratur Caesar ab astro:
  'sum deus, et nostri sanguinis ista fides.'
prosequitur cantu Triton, omnesque marinae
  plauserunt circa libera signa deae.
illa petit Nilum cumba male nixa fugaci,
  hoc unum, iusso non moritura die.

di melius! quantus mulier foret una triumphus
ductus erat per quas ante Iugurtha uias.
Actius hinc traxit Phoebus monumenta, quod eius
una decem uicit missa sagitta rates.
bella satis cecini: citharam iam poscit Apollo
uictor et ad placidos exuit arma choros.
candida nunc molli subeant conuiuia luco,
blanditiaeque fluant per mea colla rosae,
uinaque fundantur prelis elisa Falernis,
terque lauet nostras spica Cilissa comas.
ingenium potis irritet Musa poetis:
Bacche, soles Phoebo fertilis esse tuo.
ille paludosos memoret seruire Sugambros;
Cepheam hic Meroen fuscaque regna canat,
hic referat sero confessum foedere Parthum:
'reddat signa Remi, mox dabit ipse sua:
siue aliquid pharetris Augustus parcet Eois,
differat in pueros ista tropaea suos.
gaude, Crasse, nigras si quid sapis inter harenas:
ire per Euphraten ad tua busta licet.'
sic noctem patera, sic ducam carmine, donec
iniciat radios in mea uina dies.

3 *cera.* 22 *feminea turpiter acta manu.*
75 *positis.*

V. xi

Cornelia's Defence.

Desine, Paulle, meum lacrimis urgere sepulcrum:
panditur ad nullas ianua nigra preces.
cum semel infernas intrarunt funera leges,
non exorato stant adamante uiae.
te licet orantem fuscae deus audiat aulae:
nempe tuas lacrimas litora surda bibent.
uota mouent superos: ubi portitor aera recepit,
obserat umbrosos lurida porta rogos.
sic maestae cecinere tubae, cum subdita nostrum
detraheret lecto fax inimica caput.
quid mihi coniugium Paulli, quid currus auorum
profuit aut famae pignera tanta meae?
num minus immites habuit Cornelia Parcas,
et sum, quod digitis quinque leuatur, onus?
damnatae noctes et uos uada lenta paludes,
et quaecumque meos implicat unda pedes,
immatura licet, tamen huc non noxia ueni:
det pater hic umbrae mollia iura meae,
aut, si quis posita iudex sedet Aeacus urna,
in mea sortita uindicet ossa pila:
adsideant fratres: iuxta Minoida sellam
Eumenidum intento turba seuera foro.
Sisyphe, mole uaces; taceant Ixionis orbes;
fallax Tantaleo corripere ore liquor;
Cerberus et nullas hodie petat improbus umbras,
et iaceat tacita laxa catena sera.

ipsa loquor pro me: si fallo, poena sororum
infelix umeros urgeat urna meos.
si cui fama fuit per auita tropaea decori,
Afra Numantinos regna loquontur auos:
altera maternos exaequat turba Libones,
et domus est titulis utraque fulta suis.
mox, ubi iam facibus cessit praetexta maritis,
uinxit et acceptas altera uitta comas,
iungor, Paulle, tuo sic discessura cubili:
in lapide hoc uni nupta fuisse legar.
testor maiorum cineres tibi, Roma, colendos,
sub quorum titulis, Africa, tonsa iaces,
et Persem proaui stimulantem pectus Achilli
quique tumens proauo fregit Achille domos,
me neque censurae legem mollisse nec ulla
labe mea uestros erubuisse focos.
non fuit exuuiis tantis Cornelia damnum:
quin et erat magnae pars imitanda domus.
nec mea mutatast aetas, sine crimine totast:
uiximus insignes inter utramque facem.
mi natura dedit leges a sanguine ductas,
ne possem melior iudicis esse metu.
quaelibet austeras de me ferat urna tabellas;
turpior adsessu non erit ulla meo,
uel tu quae tardam mouisti fune Cybeben,
Claudia, turritae rara ministra deae,
uel cui, commissos cum Vesta reposceret ignes,
exhibuit uiuos carbasus alba focos.
nec te, dulce caput, mater Scribonia, laesi:
in me mutatum quid nisi fata uelis?

maternis laudor lacrimis urbisque querelis,
defensa et gemitu Caesaris ossa mea.
ille sua nata dignam uixisse sororem
increpat, et lacrimas uidimus ire deo.
et tamen emerui generosos uestis honores,
nec mea de sterili facta rapina domo.
tu, Lepide, et tu, Paulle, meum post fata leuamen,
condita sunt uestro lumina nostra sinu.
uidimus et fratrem sellam geminasse curulem;
consule quo laeto tempore rapta soror.
filia, tu specimen censurae nata paternae,
fac teneas unum nos imitata uirum.
et serie fulcite genus: mihi cumba uolenti
soluitur aucturis tot mea facta meis.
haec est feminei merces extrema triumphi,
laudat ubi emeritum libera fama rogum.
nunc tibi commendo communia pignera natos:
haec cura et cineri spirat inusta meo.
fungere maternis uicibus, pater: illa meorum
omnis erit collo turba ferenda tuo.
oscula cum dederis tua flentibus, adice matris:
tota domus coepit nunc onus esse tuum.
et si quid doliturus eris, sine testibus illis:
cum uenient, siccis oscula falle genis.
sat tibi sint noctes quas de me, Paulle, fatiges,
somniaque in faciem reddita saepe meam:
atque ubi secreto nostra ad simulacra loqueris,
ut responsurae singula uerba iace.
seu tamen aduersum mutarit ianua lectum,
sederit et nostro cauta nouerca toro,

coniugium, pueri, laudate et ferte paternum:
  capta dabit uestris moribus illa manus.
nec matrem laudate nimis: conlata priori
  uertet in offensas libera uerba suas.
seu memor ille mea contentus manserit umbra
  et tanti cineres duxerit esse meos,
discite uenturam iam nunc sentire senectam,
  caelibis ad curas nec uacet ulla uia.
quod mihi detractumst, uestros accedat ad annos:
  prole mea Paullum sic iuuet esse senem.
et bene habet: numquam mater lugubria sumpsi:
  uenit in exequias tota caterua meas.
causa peroratast. flentes me surgite, testes,
  dum pretium uitae grata rependit humus.
moribus et caelum patuit: sim digna merendo,
  cuius honoratis ossa uehantur auis.

8 *herbosos.* 13 *habui.*
24 *Tantaleus corripiare.* 39 *simulantem.*
40 *tuas.* 70 *fata.* 102 *aquis.*

NOTES.

I. i.

Introduction.

This elegy was prefixed to the first book of poems which Propertius published under the name of *Cynthia*. The poet intended it to serve as a preface to the *Cynthia* poems, as is clear from the pointed references to it in IV. 24 which commemorates the poet's final release from the attachment whose early wretchedness is depicted here. Written after a year of tyranny on the part of Cynthia and patient submissive waiting on that of Propertius, it shews a strong and slighted passion sinking into a dull and resourceless despair. This year was probably that year of separation, for which see Introduction; compare vv. 7, 35—38 and notes. The poem is addressed to Tullus, for whom see Introduction. This melancholy beginning, in strong contrast with those of Tibullus, Lygdamus and Ovid, is in keeping with the Propertian genius.

Argument.

Cynthia first subdued me (1, 2). My subjection has been complete. My love has warped my soul and wrecked my life (3—6). Even continued disappointments cannot cure it (7, 8). Milanion's love for Atalanta was once as fierce and hopeless as mine: but it prompted him to exertions which were successful at the last (9—16). Mine is dull and uninventive (17, 18). Ordinary aid is in vain: let magic help me if it can (19—24). *Advice* is too late, my friends, now: find some remedy, however severe, for this stifling passion (25—28). Take me where no woman can follow: let the fortunate stay at home (29—32). My darling is always reviling me: my love is spurned, but it continues (33, 34). Be warned by my woe, happy lovers, and be faithful lest you repent it (35—end).

1, 2. 'It was Cynthia first with those sweet eyes that made me, poor wretch, her prey: till then no shafts of desire had thrilled through my heart.' **Cynthia**, see Introduction. **prima**, i.e. exclusive of the passing fancy for *Lycinna* Introduction. **miserum** strikes the key-note of the elegy and the attachment, see Introduction. **cepit**=εἷλον Meleager (see below): II. 3. 9 *nec me tam facies, quamuis sit candida, cepit;* im. Ov. M. 14. 372 *per o tua lumina, dixit, quae mea ceperunt.* Compare the pretty conceit in Meleager (57) Anth. Gr. 12. 113 καὐτὸς Ἔρως ὁ πτανὸς ἐν αἰθέρι δέσμιος ἦλω ἀγρευθεὶς τοῖς σοῖς ὄμμασι, Τιμάριον. **ocellis**, the dimin. of erotic poetry and domestic life.

2. **contactum** unites the senses of (1) *reach, hit*, Aen. 5. 509 *auem contingere ferro*, and (2) *taint*, by communicating poison; cf. III. 3. 19 *intactos isto satius temptare ueneno* and v. 12 *nec quisquam ex illo uolnere sanus abit.* In the same connexion Ov. M. 9. 483 *quam me manifesta libido contigit.* **contactum nullis ante cupidinibus**=πόθοις ἄτρωτον Meleag.

3—6. 'It was then Love's God cast down my looks of resolute disdain, and trod my neck beneath his feet: till he taught me in his wantonness to hate chaste beauty, and to live without a plan.'

3. **deiecit**, '*effecit ut deicerentur*'; Prop. *more suo*, see Introduction, omitting a link in the conception: cf. Theocr. 2. 112 καί μ' ἐσιδὼν ὥστοργος, ἐπὶ χθονὸς ὄμματα πάξας. Im. Ov. Her. 11. 35 *erubui gremioque pudor deiecit ocellos.* For sense cf. III. 28 (22). 9 (*Amor*) *tollere numquam te patietur humo lumina capta semel.* **lumina fastus**=τὸ δ' ἐπ' ὀφρύσι κεῖνο φρύαγμα Meleag.; cf. Plin. N. H. 11. 37. 51. 138 *superbia aliubi conceptaculum sed hic (in superciliis) sedem habet.* **fastus**= 'indefinite gen. of kind or contents' Roby 1304; see Introduction.

4. **caput impositis pressit pedibus**=ποσσὶ πατῶ Meleag., as a victor on his fallen enemy, cf. III. 28 (22). 7 sqq.; imitated Ov. M. 8. 424 *ipse pede imposito caput exitiabile pressit.* Vv. 3—6 are a close imitation of Meleager Anth. Gr. 12. 101 (cf. id. Anth. 12. 48),

τόν με πόθοις ἄτρωτον ὑπὸ στέρνοισι Μυίσκος
ὄμμασι τοξεύσας τοῦτ' ἐβόησεν ἔπος·
τὸν θρασὺν εἷλον ἐγώ. τὸ δ' ἐπ' ὀφρύσι κεῖνο φρύαγμα
σκηπτροφόρου σοφίας, ἡνίδε, ποσσὶ πατῶ.

5. **castas puellas**, *not* 'as prudes' P. which gives a wrong turn to the sense. It is to be taken closely with v. 6. Cynthia's severe punishment of Propertius' one breach of faith (cf. v. 7 n.) had driven him into unworthier attachments (=*quaerere uiles*, III. 18 (15). 9, &c.).

6. **improbus**, cruel and shameless; cf. Virg. Ecl. 8. 50 *puer improbus* (of Love), and Aen. 2. 80 *improba* (*Fortuna*). **nullo consilio**, aimlessly, recklessly. In Cic. Inv. 1. 34. 58 *temere et nullo consilio* is opposed to *ratione*; cf. III. 3. 4.

7, 8. 'And now after a whole year this my madness is not spent, yea though I am forced to have the gods against me.'

7. **toto anno**. So again in IV. 15 (16). 9 *peccaram semel et totum sum pulsus in annum*.

8. **tamen**, in the protasis like Gr. ὅμως; cf. Ov. M. 2. 782 *quamuis tamen oderat illam, talibus affatast breuiter Tritonia dictis*. **cogor**, by an inexorable fate. But observe that *cogor* tends to become a mere auxiliary in Prop.; see Introduction. **habere**, cf. v. 11. 13 n.

9—16. 'Milanion, friend Tullus, by shrinking from no toil broke the stubborn cruelty of the daughter of Iasus. He sometimes wandered in Parthenian dells, distraught with love, and went to face the shaggy wild beasts; he was stricken too with a wound from the branch Hylaeus bore, and on Arcadian rocks he moaned in pain. Therefore could he achieve the taming of the swift-footed maiden; such power in love have prayers and deeds of merit.'

9. **Milanion**; the lover of the *Arcadian* Atalanta, the daughter of Iasus (Iasius, Iasion). According to Prop. whom Ovid follows, A. A. 2. 185, a passage modelled on this, he owed his success to helping her in hunting and against the Centaur Hylaeus.

10. **saeuitiam** is explained by **durae**. *A.* was cruel because unyielding. **contudit**, of breaking in animals; cf. Tib. (?) 3. 6. 13 *ille* (*Bacchus*) *ferocem contudit et dominae misit in arbitrium* and Ov. A. A. 1. 12.

11. **modo**, answered by *etiam* l. 13. **Parthenia**, of Parthenium, the mountain on which Atalanta had been exposed. **antris**, 'mountain dells'; cf. v. 4. 3 *lucus* * * *hederoso conditus antro*, v. 9. 33 *luci antro*, a wooded dell, and other passages. Comp. el. 2. 11 n.

12. **Ille**, emphatic (like *Milanion*, v. 9)='unlike myself.' **uidere**, nearly='adire, experiri'; cf. Aen. 6. 134 *bis nigra uidere Tartara*, Aen. 3. 431 *informem uasto uidisse sub antro Scyllam*. The inf. is a Graecism for the supine, Roby 1362.

13. **Hylaei**. Prob. an adj., agreeing with *rami*; cf. III. 8 (7). 3 *saxo Cerauno* for *Ceraunio*; Aen. 4. 552 *cineri Sichaeo* for *Sichaeio*. Prop. is very fond of cutting his proper names down. **percussus uolnere rami**, cf. Cic. Ac. 1. 3. 11 *fortunae grauissimo percussus uolnere* (v. l. *perculsus*). Silius imitates Prop. *Punic.* 5. 251 *ac simul infesto Lateranum uulnere truncae arboris urguebat.* **rami**, a stripped or unstripped bough, the primitive club. Centaurs are seen fighting with such weapons on ancient monuments; cf. v. 9. 15 (of Hercules' club). Ovid (A. A. l. c.) says however *sensit et Hylaei contentum saucius arcum*.

14. **saucius** marks rather the effect of the wound than the wound itself; cf. the im. in Ov. A. A. 1. 169 *saucius ingemuit telumque uolatile sensit.* **Arcadiis rupibus**. Mr Reid suggests that this is a *dat.*, which is very possible, as Propertius is fond of introducing these appeals to inanimate nature; cf. I. 20. 16, &c. It seems to me however that the moan of physical pain, when its cause is specified as here, is not naturally addressed to anything; and this view is not discountenanced by the passages in Ovid.

15. **potuit domuisse**. P. wrongly "*potuit domare* would probably mean 'he might have vanquished her.'" Both *p. domare* and *p. domuisse*='he could tame;' but *domuisse* lays more emphasis on the completing of the action, Roby 1371. This use of the *perf.* in verse is probably determined in great part by metrical reasons, as it is very rare in classical prose. **uelocem**, an allusion to the foot-race in which Prop. hints Atalanta was willing to be beaten. *uelocem puellam* in Ov. Ib. 371.

16. **bene facta**, cf. Virg. G. 3. 525 *quid labor aut bene facta iuuant? quid uomere terras inuertisse graues;* II. 1. 24 *bene facta Mari;* Ov. A. A. l. c. *succubuit meritis trux tamen illa uiri.*

17, 18. 'With me slow-witted Love plans no devices, and forgets him to travel, as formerly, on his wonted paths.'

17. **in me** 'in my case.' Cf. Aen. 2. 541 *at non ** Achilles talis in hoste fuit Priamo*, and compare III. 3. 13.
tardus, *βραδύς*; *tardus amor* in a different sense I. 7. 26.

cogitat 'ponder over' for the purpose of devising: Cic. Cat. 2. 9. 20 *proscriptiones ac dictaturas cogitare.*

18. **nec meminit**, cf. I. 10. 26. **uias**, the ways of inspiring affection, cf. Achill. Tat. 1. 9 *τί λέγω; τί ποιῶ; πῶς ἂν τύχοιμι τῆς ἐρωμένης; οὐ γὰρ οἶδα τὰς ὁδούς*, Cic. Leg. 1. 6. 18 *non tam iustitiae quam litigandi uias.*

19—24. 'Come ye whose deceit would draw the moon from the sky, whose task it is to perfect solemn rites over the magic fire, come and turn the heart of my lady and make her paler than my face is pale. Then I might trust your boast that ye can lead the stars and the rivers with Cytinian spells.'

19. **at**, in sudden apostrophe as e. g. IV. 18 (19) 25 *at uos, innuptae, felicius urite taedas.* **deductae qu. e. fallacia lunae.** Whether Prop. meant (1) 'who bewitch the moon into coming down,' or (2) 'who dupe men by pretending to have brought down the moon,' the expression is very harsh. The context favours (2). The gen. is one of definition (Roby 1302) 'who use the-descent-of-the-moon-trick.' For the part. *deductae*, where the gerundive is more usual, see Introduction. It is to be observed that the forms in *-dus* are awkward in verse. On the other hand the apparent imitation in Ov. M. 13. 163 *sumptae fallacia uestis* (of Achilles disguised as a woman) favours (1).

20. **piare**, *'pie facere'* *καθαγίζειν, ἁγνίζειν*, P. **labor est piare**, for this constr. cf. I. 2. 23 n.

21. **en** = *ἰδοῦ* Meleager; see Introduction. **conuertite**, Aen. 2. 73 *quo gemitu conuersi animi*, cf. I. 15. 23 *tuos conuertere mores.*

22. **facite palleat**, for the constr. see Roby 1606. **meo ore.** The point of comparison is often substituted by Propertius for the thing compared. So also in Tac. Ann. 1. 13 *L. Arruntius haud multum discrepans a Galli oratione.*

23. **crediderim uobis ducere.** For the omission of *uos*, which is easily supplied from *uobis*, cf. I. 4. 1 and Introduction.

24. **ducere**, 'guide, draw after them' *ἑφέλκεσθαι.* **Cytinaeis**, Hertzberg's certain conjecture for the MS. *Cythalinis*, *Cytallinis*, &c., *Cytina* being a town in Thessaly mentioned by Lycophr. 1389 *Λακμώνιοί τε καὶ Κυτινᾶοι, Κόδροι* and Steph. Byz. s. v. The reference to this line in the palinode, IV. 24. 10 n. *Thessala saga* seems conclusive. The other conjectures *Cytaines* (Medea, so called from *Cyta* or *Cytaea* a town in Colchis) and *Cytaeaeis* (Colchicis) are unsupported.

25—28. 'And you, my friends, whose voice recalls too late a fallen man, seek some help for the fever of my breast. Bravely will I bear the steel and the torturing fire, let me have but freedom to utter the promptings of my wrath.'

25. **et**, as P. rightly with the MSS. for *aut* edd. **lapsum reuocatis**, im. Quint. 2. 6. 2 *plus proderit demonstrasse rectam protinus uiam quam reuocare ab errore iam lapsos.* **lapsum**, of love; cf. I. 13. 8 *primo lapsus abire gradu* and Plaut. Cist. 2. 1. 11 *amor me lapsum animi ludificat.* **amici**, *patrii amici* in the palinode IV. 24. 9.

26. **non sani**, cf. *contactum* v. 2 and n. **auxilia**, 'remedies'; i.e. *any* remedy; cf. Ov. R. A. 48 *uulneris auxilium*, Prop. IV. 21. 9, Cels. 2. 11. Compare for the sense Meleager Anth. 12. 85 ἀλλὰ φίλῳ, ξεῖνοι, βαιὸν ἐπαρκέσατε, ἀρκέσατ', ὦ ξεῖνοι.

27. **et ferrum saeuos et ignes**, i.e. the knife and cautery of the surgeon (*auxiliator* Stat. Silv. 3. 4. 24), imitated Ov. Her. 20. 185 *ut ualeant aliae, ferrum patiuntur et ignes* and elsewhere, Senec. Ag. 21 *et ferrum et ignis saepe medicinae locost*, Claud. Eutr. 2. 14. The expression became almost proverbial, as τέμνειν καὶ καίειν in Gr. It is perh. from Soph. Trach. 1016 καὶ νῦν ἐπὶ τῷδε νοσοῦντι οὐ πῦρ οὐδ' ἔγχος τις ὀνήσιμον οὐκ ἐπιτρέψει;

28. **libertas loqui**, a rare constr. It is also found in Cic. Acad. 2. 38. 120 *quanti libertas ipsa aestimanda est non mihi necesse esse quod tibi est?* and in Val. Fl. 1. 601; also in IV. 14 (15). 4. In Quintilian and the Plinies *liberum est* is found with an inf. For the sense cf. I. 5. 14, 17.

29—end. 'Carry me through furthest lands or carry me over the waves where no woman may know my way. Stay ye behind to whom heaven has bent with favouring ear, and may ye remain for ever meetly mated in safe love. Against me my darling plies her bitter speech and unsatisfied passion never flags. Shun, I warn you, this evil: let each hold fast to his fancy's queen nor shift his ground from a familiar love. Yet if any turn a slow ear to the warning, oh with what a pang will he recall my words!'

29. We are again reminded of Meleager Anth. Gr. 5. 161 καὶ πυρὶ καὶ νιφετῷ με καὶ εἰ βούλοιο κεραυνῷ βάλλε καὶ εἰς κρημνοὺς βάλλε καὶ εἰς πελάγη.

31. **remanete**, 'stay behind'; *not*, as P. seems to prefer, 'remain constant to each other.' *remanere* is especially appli-

cable to remaining in Rome; cf. Suet. Aug. 43. **facili aure**, opp. to *surda* aure III. 8 (7). 48. **pares** 'well matched.' Cf. I. 5. 2 n.

33. **in me nostra Venus uoces exercet amaras.** The edd. do not seem to have grasped the difficulty of the MS. reading **noctes.** It must either mean (1) 'My love *plies* bitter nights, as a weapon, against me'—a harsh and unexampled use of *exercet* or else (2) 'in my case my love *passes* bitter nights'—a tautology which is not excused by III. 24. 25 *nuper enim de te nostras me laedit ad aures.* On these grounds I read **uoces.** In an enumeration of the troubles of his love Propertius would not forget the cruel temper of his mistress: see Introduction. For more see my paper in the *Journal of Philology*, Vol. IX. p. 62. [Baehrens, seeing the difficulty of the MS. reading, emends *maesta* for *nostra;* but *maesta* is too weak a word.]

34. **uacuus** probably 'ungratified,' almost='*fructu amoris egens*' IV. 20. 20, and so opp. to *plenus* III. 20 (17). 21 *tu quoque qui pleno fastus adsumis amore:* cf. Ov. M. 7. 786 *uacuos exercet in aera morsus.* Not far removed is IV. 16 (17). 11 *uacuos nox sobria torquet amantes*, and the use of *uacuae* for *single* women or *widows* Tac. A. 13. 44, Ov. M. 14. 831. Another way is to take *uacuus* closely with **deflt** 'fails and rests.' Cf. I. 9. 27, and for the form of expression, a negative with several words taken in conjunction, I. 10. 30 *qui numquam uacuo pectore liber erit.*

35, 36. **cura**, 'source of care (cura), object of affection'= Gr. *μέλημα*; cf. III. 32 (26). 9, &c., Ov. Am. 3. 9. 32 *altera* (the one) *cura recens, altera primus amor.* For *cura* cf. III. 3. 4 n. **moretur**, '*cum uoluptate detineat*,' cf. I. 11. 10. **mutet locum**, cf. Plin. N. H. 2. 48. 49. 132 *locum ex loco mutans.* **adsueto amore** is the Propertian extended use of the abl. of 'attendant circumstances,' 'when love is grown familiar'; cf. Introduction. **hoc malum**, i.e. anguish like mine; not *exilium*, as P.

37. **tardas aures.** Cf. I. 8. 41 n.

38. **heu.** Most writers would have suppressed the sigh as their warning was disregarded: not so Propertius. See Introduction. **referet**, 'recall'; *not* 'repeat' which P. offers as an alternative. Cf. Ov. M. 1. 165. Recollection is regarded as mental repetition just as thought is mental speech (*λόγος*).

I. ii.

Introduction and Argument.

A gentle expostulation with Cynthia on her love of dress. These protests of the poet were probably as inefficacious as they were frequent; see Introduction.

Propertius. 'Why this love of finery, Cynthia? Your beauty cannot be improved (1—8). Learn this lesson from nature (9—14) and the heroines of old. Chastity was ornament enough for them' (15—24).

Cynthia. '*You* are not likely to think me inferior to those heroines' (25).

Propertius. 'If you satisfy *me*, you are adorned enough (26). Besides, your native gifts are sufficiently enthralling. They will keep me true to you if you do not plunge into folly (27—32).

1—8. 'What joy is it, my life, to move with tired hair, or to sway the fine folds of the Coan robe? Or what to drench thy locks in the myrrh of Orontes, and to blazon thyself with alien gifts; to mar the grace of nature with bought embellishment, and not to suffer thy limbs to shine in their own rich dower? Believe me there is no improving thy fair form. Love is naked, and loves not the artist in beauty.'

1. **ornato**, 'dressed,' not necessarily 'decorated,' though this was usually done: see Beck. Gall. p. 439. **procedere**, 'pace, move majestically'; cf. Ov. A. A. 3. 165 *femina procedit densissima crinibus emptis* and Hor. S. 2. 8. 14. A slow gait, like the rest mentioned here, was a lover's device. Cf. II. 4. 15, 16 (5, 6) *nequiquam perfusa meis unguenta capillis, ibat et expenso planta morata gradu.* **uita**, 'the source of my life, you that are as dear to me as life'=Gr. ζωή. As a form of address, it is found in Plautus, Catullus, e.g. 68. 154 (where in *nom.* cf. Ellis *ad loc.*) and frequently in Prop.

2. **Coa ueste.** *Not* to be explained by supplying *induta*, as P. suggests, an impossible ellipse, but almost=*Coae uestis*, an extension of the abl. of *material* (*description*, Roby 1232): cf. I. 4. 13 *multis decus artibus*, and III. 5. 7 (4. 23) n. It may be also explained as an abl. of *place*, which would come to the same. **tenues**, of thin transparent silk. **mouere**, the garment accommodating itself to every movement of the wearer.

Plaut. Epid. 3. 3. 51 *eum quam qui undantem chlamydem quassando facit.*

3. **Orontea.** Antioch on the Orontes was the emporium from which the produce of Arabia was shipped for Rome.

4. **peregrinis,** 'foreign, outlandish,' here in a disparaging sense; cf. Suet. Jul. 43, who says Julius Caesar first taxed imported luxuries (*peregrinarum mercium portoria instituisse, adeo corruptissima republica luxus Romanorum inuoluerat*). **muneribus,** 'graces, endowments.' *peregrinis* shews they are not the natural *munera* of III. 2. 3 &c. But see note on III. 5. 14. **uendere,** 'endeavour to sell,' 'get up for sale.' For the inceptive force of the verb cf. II. 8. 4 *ipsum me iugula; lenior hostis ero,* i.e. *try* to kill me. It is given by the frequentative prefix in *uenditare.*

5. **mercato.** For a list of *deponent* verbs with *passive* participles see Roby 734, and for *mercatus* v. 5. 32. **perdere.** So Tib. 1. 9. 17 *auro ne pollue formam,* and Seneca Consol. Helv. 16, in a passage evidently modelled on this elegy, *non faciem lenociniis* (cf. *uendere* supr.) *ac coloribus polluisti: numquam tibi placuit uestis quae nihil amplius quam nudam componeret* (i.e. a *Coa uestis*): *unicum tibi ornamentum pulcherrima et nulli obnoxia arti forma: maximum decus uisa est pudicitia* (see v. 24).

6. Cynthia moves in an atmosphere of beauty; cf. Byron 'She walks in beauty like the night.' A bolder use is III. 16 1 (13. 44) *in nullo pondere uerba loqui.* **propriis bonis,** 'natural advantages.' For *bona* in this sense cf. II. 3. 28: im. Ov. (?) Her. 21. 38 *proprio uulneror ipsa bono.*

7. **tuae est.** N. reads *tua est,* which gives a very good sense, 'Your way of improving beauty is worthless.' Cf. Cic. Orat. 17. 56 *si enim eloquentia nulla sine hac, haec autem sine eloquentia tanta est.* **medicina,** verbal=*medicatio;* cf. IV. 16 (17). 4 *curarum tuo fit medicina mero.* **figurae,** form and the beauty of form; a Greek turn of thought, recalling the gymnasia. See Ellis on Catull. 63. 62, and cf. III. 19. 25 (16. 41) *credo ego non paucos ista periisse figura,* and for the sense III. 11. 3 (9. 25) *ut natura dedit, sic omnis recta figurast* and the epigram in the Anthol. Lat. I. p. 641 (Burm.) *augeri studio tam bona forma nequit.*

8. **nudus,** *because* without disguises; cf. Hor. Od. 1. 24. 7 *nudaque Veritas.* Prop. often lays a strong emphasis on his adjectives; cf. Introduction. **Amor non amat,** a false

echo, 'the source of love has no love for artificial beauty.' The form of the couplet has curiously influenced that of II. 1. 57, 58 *omnes humanos sanat medicina dolores: solus amor morbi non amat artificem.* **formae artificem**, 'an expert in.' Cf. *morbi artificem* already quoted, and for the gen., 'thing in point of which,' Roby 1320. Compare for the sense the imitation in Ovid Am. 1. 10. 15, 16 *et puer est et nudus Amor: sine sordibus annos et nullas uestes, ut sit apertus, habet.*

9—14. 'See the colours that the fair earth rears; see how the ivy shoots grow best at their own free will; how the arbute springs more lovely in lonely mountain dells and with untaught skill the stream runs on its way. With pebbles from nature's hand the shores are bright beyond compare, and the birds sing sweeter that they sing untrained.'

9. **summittat**, *ἀναπέμπει*. Lucr. 1. 7 *daedala tellus submittit flores*. Some MSS. *-it*. If right, the change of mood, submittit—ueniant, is not due to any essential difference of meaning, but is a relic of a time when, as in Old Latin, the distinction between facts regarded as facts and as conceptions had not been evolved. Cf. IV. 3. 4 (5). 25—46 where the subj. and ind. are used indifferently throughout, and compare Introduction. Draeger Hist. Synt. II. 433 follg. **colores**. Cf. Tib. 1. 4. 29 *quam cito purpureos deperdit terra colores*, Columella 10. 176 *et quos mille parit diues natura colores disponat plantis olitor quos semine seuit.*

10. **ut.** MSS. *et.* **ueniant sponte sua**, from Virg. G. 2. 9; G. 1. 54 *illic ueniunt felicius uuae* seems to have suggested to Lachmann his emendation *felicius* for *formosius* in v. 11. *uenire* is frequently used by Prop. where some more definite word must be used to translate it. Cf. Introduction. **melius**, 'better,' i.e. than when cultivated; cf. Virg. quoted above and IV. 10 (11). 5. The comparative in such cases is nearly a superlative: so in Gr. as Pind. Nem. 11. ult. *ἀπροσίκτων δ' ἐρώτων ὀξύτεραι μανίαι*, 'passing fierce is the madness of unattainable desires.'

11. **surgat.** See note on el. 20. 37. **formosius.** The adj. is more usual in such connexions, and the adverbial forms from *formosus* are very rare. See however for a similar use and for *formosius* as an adv. Quint. 8. 3. 10 *in orbem se formosius fundet* (of the olive). **antris.** See el. 1. 11 n. The arbutus of course does not grow in caves.

12. **sciat**, *οἶδε*; contrasted with *indociles* and almost=*possit*, 'knowledge being power': cf. *can* and *ken*, Germ. *können* and

kennen. The idea is at the root of the Socratic doctrine that vice is merely ignorance. **indociles**, 'untaught.' Of the *thing* done, here and Ov. Tr. 4. 1. 6 *indocili numero*, cf. Cic. Acad. 2. 1. 3 *indocilem usus disciplinam;* of the *agent* Hor. Od. 1. 1. 18 *indocilis pauperiem pati* and Ov. Tr. 3. 12. 8 *indocili gutture vernat auis*. It is opposed to *doctus*, which is applied to rivers that have been *banked in*, &c.; cf. Hor. A. P. 68 *fluuius doctus iter melius*.

13. **persuadent**. This, the reading of all MSS. except G. which has *collucent*, a manifest correction, is obviously corrupt. Various emendations have been proposed of which the one in the text is that of Hertzb., **praelucent**; it='to transcend in shining, to shine very brightly'; cf. Plin. N. H. 32. 10. 52. 141 *baculum praelucet*. It is not satisfactory, though better than Scaliger's *per se dent—canant*, for which cf. III. 32 (26). 49 *nec tu tam duros per te patieris amores*, and Palmier's (*not* 'Palmer's' P.) *persqualent*.

14. **nulla arte**, τῷ μὴ ἔχειν τέχνην 'quod nulla ars adest': for the use of the neg. cf. Ov. M. 8. 683, *et ueniam dapibus nullisque paratibus orant* (the want of preparation); for the abl. cf. Introduction.

15—20. 'Not thus did Phoebe, the daughter of Leucippus, fire Castor's heart; not by attire did Hilaira, her sister, win Pollux; not thus did the daughter of Evenus sow strife in days of old betwixt Idas and lovesick Phoebus on the shores of her father's stream; nor did Hippodamia, whom the stranger's wheels bore away, allure her Phrygian spouse by a lying fairness.'

15, 16. **Phoebe** and **Hilaira**, the daughters of Leucippus had been betrothed to Lynceus and Idas. Castor and Pollux carried them off and were pursued by Lynceus and Idas. In the fight that ensued (see Theocr. 22. 137 sqq., Ov. Fast. 5. 700 sqq.) three of the four were killed, but Castor was rescued from death by Pollux sharing with him his own immortality. **succendit**, so in the pass. IV. 18. (19). 15 *patria succensa senecta Myrrha*.

17. **cupido**, 'eager and full of desire.' Cf. Tib. 2. 5. 54. **discordia**, in apposition to *filia*, 'source of discord.' Cf. Introduction. With **non** a verb is to be supplied from the context: cf. Introduction.

18. **Eueni filia**. *Marpessa* who was carried off by Idas. Her father pursued them; but, not overtaking them, threw him-

self in his chagrin into the river Evenus, which was so named from him. Near the river Phoebus fell in with Idas and took Marpessa from him; but according to one account she was afterwards restored. **litoribus**, *litus* for *ripa* as in Aen. 8. 83 and elsewhere. So in Greek Pind. N. 9. 40 παρ' ἀκταῖς Ἑλώρου.

19. **Phrygium maritum**, *Pelops;* who according to one tradition was expelled by Ilus from his native town Sipylus in Phrygia and emigrated to Pisa: and according to the well-known legend won Hippodamia for his wife by conquering her father Oenomaus in the chariot race. **falso candore**. Cf. IV. 24. 8 *quaesitus candor* where see note. **traxit**, 'drew his affections to herself.' So of spells, IV. 5 (6). 27, 28 *illum turgentis ranae portenta rubetae et lecta exectis anguibus ossa trahunt.*

20. **externis rotis**. On the car which had just been victorious (*curru uictore* Ov. infr.). I do not understand what P. means by saying 'by the stranger Pelops *in the chariot race*' (the italics are mine). Hippodamia was the prize and not a passenger in the chariot race: and the Lat. could not possibly mean 'through the victory of a stranger's car.' The epithet **externis** is softened down by Ovid in his imitation A. A. 2. 7, 8 *talis erat qui te curru uictore ferebat, uecta peregrinis Hippodamia rotis.*

21—24. 'No! their helper was beauty that owed no debt to jewels, like the hues in the paintings of Apelles. It was not their one aim to hunt for lovers through the town. Chastity, a wealth of beauty, was theirs.'

21. **facies**, 'beauty,' as in III. 32 (26). 1. **aderat**, 'was present to help them.' **obnoxia**, probably from Virg. G. 1. 396 *fratris radiis obnoxia luna.* Im. by Seneca l. c. on v. 5. *obnoxius* is literally 'exposed to a penalty (*noxa*)' ὑπεύθυνος, and with a dat. 'at the mercy of.'

22. **qualis**, a loose connexion of sentences not uncommon in Prop.; cf. el. 16. 38, and Introduction. **Apelleis**. Apelles of Cos, the chief painter of antiquity and the perfecter of the technical part of his art. He invented a process of varnishing his pictures, which not only preserved them, but made the colours richer and more subdued. He generally painted on panels (*tabulae*), and his subjects were usually taken from the nude. Hence the point of the comparison. **tabulis**. For the trisyllabic ending see Introduction.

23. 'Hunting for lovers was not their life's aim.' **studium conquirere**. Prop. is very bold in this use of the *inf.* as

the nom. to a sentence. Cf. IV. 12 (13). 38 *nec fuerat nudas poena uidere deas* and Introduction. **uolgo**, cf. Ter. Heaut. 3. 1. 38 *uictum uolgo quaerere* in a similar connexion.

24. See Seneca quoted on v. 5.

25—32. "'I fear not now that thou should'st hold me cheaper than those heroines of thine.' Whosoever finds favour in *one* lover's eyes, that maiden is decked enough; and thou especially, since to thee beyond all others Phoebus grants his power of song and Calliope her Aonian lyre with hearty will, and on thy pleasant talk there waits a matchless charm, yea all that Venus and all that Minerva commends. These gifts will make thee ever the darling of my life, if thou wilt but scorn the wretched ways of fashion."

25. I have punctuated this line so as to mark that it is an interruption of Cynthia's. She is supposed to say 'I am not afraid of your preferring your heroines to me. I am sure of *you*. I dress for others.' Prop. replies 'A maid is adorned enough if she find favour in *one* lover's eyes.' For a similar dialogue between Propertius and Cynthia see bk. III. 20 (17). **non ego nunc uereor** is a favourite phrase with Prop. See I. 6. 1, I. 19. 1, &c., and cf. Introduction. **uilior**, with dat. as in Ov. Her. 12. 187 *si tibi sum uilis*. **istis**, with a certain contempt.

27. **cum tibi**. A step in the argument is omitted. Cf. the trans. and argument and compare Introduction. **carmina**, '*power* of song,' a thoroughly Latin brachylogy: cf. Pott's Lat. Prose, p. 32. For a somewhat similar expression see v. 1. 133 *tum tibi pauca suo de carmine dictat Apollo*. For Cynthia's accomplishments see Introduction.

28. **Aoniam lyram**, imitated Ov. Am. 1. 1. 12 *Aoniam Marte mouente lyram*.

29. **nec desit**. For this use of a double negative where the other portions of the sentence, as here *iucundis*, require a positive conception—a use foreign to our idiom—see Introduction. **gratia**, χάρις; compare Phocylides Anal. Br. I. p. 78 οἷς οὔτ' ἐν μύθοις ἔπεται χάρις οὔτ' ἐνὶ βουλῇ and Meleag. Anth. Gr. 5. 195 *al* τρισσαὶ Χάριτες τρισσὸν στεφάνωμα συνεῖναι Ζηνοφίλᾳ, τρισσᾶς σύμβολα καλλοσύνας, ἃ μὲν ἐπὶ χρωτὸς θεμένα πόθον, ἃ δ' ἐπὶ μορφᾶς ἵμερον, ἃ δὲ λόγοις τὸ γλυκύμυθον ἔπος. Compare for the whole passage Meleager Anth. 5. 140. **uerbis**. The weight of MS. authority is in favour of *uerbis*, not *dictis*, and in the only other passage where *dictis* occurs in Prop.

(v. 1. 61) it is used of *written* composition, *Ennius hirsuta cingat sua dicta corona* (cf. note on el. 9. 9). On the other hand the palpable imitation in Ov. M. 13. 127 *neque abest facundis gratia dictis* slightly favours the latter word. For Propertius' fondness for *uerba* cf. el. 8. 22 n.

30. Compare for the displacement of **que** I. 20. 26. It produces a Greek rhythmical effect of which Prop. is fond. See Introduction. **quae probat**, i. e. all the charms which these goddesses naturally regard with satisfaction; in less vague language the attractions they typify, *Venus* representing the softer, *Minerva* the severer ones. For the expression compare an epigr. attributed to Virgil, Catal. 13. 5, *cui Venus ante alios, diui diuomque sorores cuncta neque indigno, Musa, dedere bona, cuncta quibus gaudet Phoebus, chorus ipseque Phoebi*, and Anal. Br. III. n. 743,

μορφᾶς μὲ πρωτεῖον ἔχειν δωρήσατο Κύπρις,
ἔργα δ' Ἀθηναία τερπνὰ σαοφροσύνας,
Μοῦσα δὲ καὶ σοφίαν καὶ παιγνίδα τὰν φιλέραστον
σύμφωνον ἐρατοῖς μιξαμένα μέλεσι.

31. **his**, the foregoing recommendations. Cf. el. 20. 51. **nostrae uitae**. For this expression, which nearly = *nobis dum uiuimus*, compare IV. 10 (11). 1 *quid mirare meam si uersat femina uitam?* Cf. Introduction.

32. **miserae luxuriae** 'wretched frivolity': contemptuous like Gr. δύστηνος. It is loosely translated by P. 'finery that brings no happiness.' **luxuriae** is of course the gen. sing.

I. v.

Introduction.

Addressed to Gallus, a friend of the poet's (see Introduction), expostulating with him for endeavouring to supplant him in Cynthia's affections and pointing out the miseries of his attachment.

Argument.

Cease from sowing dissension between two lovers (1, 2). You are mad to tempt the miseries of a love like mine (3—8) or the anger of my mistress (9, 10). Even if she consents, what wretchedness awaits you (11—20). You will then under-

stand too well why I am pale and emaciated (21, 22). Your rank will be of no avail (23, 24) and, if you betray your secret, you will be the common talk of the town (25, 26). I shall not be able to help you: I can only share your wretchedness (27—30). Therefore beware (31, 32).

1—6. 'Enough, thou envious man. Restrain thy unwelcome speech and let us travel on our course, as now, hand in hand. What does thy heart desire, madman? To feel a frenzy like mine? Ah, hapless man, thou hurriest to a knowledge of the direst woe, to tread in misery over fires thou knowest not, to quaff all the poisons that Thessaly can brew.'

2. **cursu quo sumus**, for the phr. cf. Cic. Att. 1. 1. fin. *uide in quo cursu simus.* **quo** for *in quo* is partly to be explained as a loose use of the simple abl. such as prevails in the earlier writers—cf. Plaut. Most. 254 *suo quidque locost?*, Ennius *quo loco, curru quadriiugo*—partly as a sacrifice to grammatical symmetry. Prop. not unfrequently prefers correspondence in syntax to correspondence in thought. A striking instance is II. 5. 28 where see note. **pares**, 'well mated, pulling well together'; properly of animals at the plough. Cf. el. 1. 32 and IV. 25. 8 *tu bene conueniens non sinis ire iugum.* Theocr. 12. 15 *ἀλλήλους ἐφίλησαν ἴσῳ ζυγῷ.*

3. **quid tibi uis, insane**, word for word in a passage quoted from C. Gracchus by Cic. De Orat. 2. 67. 269. The *tibi* makes the question more incisive. **meos furores**, 'paroxysms like mine,' 'my frenzy with all its outbreaks'; whereas *furor* el. 1. 7 is the course of mad love as a whole. Some read *meae* referring to Cynthia's passionate outbreaks (el. 1. 33 n.), an alteration which is not necessary, though it lends more point to *quod si* v. 9. **sentire**, cf. I. 9. 21.

4. **properas**, with inf. as Sall. Cat. 13. 2 *quippe quas* (sc. *diuitias*) *honeste habere licebat, abuti per turpitudinem properabant*, 'was eager to'; comp. Roby 1344. **ultima mala** = Soph. Phil. 65 *ἔσχατ' ἐσχάτων κακά.*

5. **ignotos** dwells on the note struck in **nosse**. With Propertius the strange or unknown seems to have excited an instinctive repulsion: cf. his uses of *nouus, externus, ignotus* and compare Introduction. To translate *ignotos* 'hidden,' as P. and others, gives a wrong sense, (since Prop. is speaking of pain, not of danger), and also an unexampled meaning to *ignotos.*

6. **toxica**=τοξικά and properly 'arrow poison,' a word which, like many other Latin borrowings, is strange to Greek *literature*. **Thessalis**, the land of witches and poisonous vegetation; cf. Tib. 2. 4. 56 *quicquid et herbarum Thessala terra gerit* and IV. 24. 10 *Thessala saga*. Observe the imposing vagueness of the line, an effect frequent in Propertius.

7—12. 'Set giddy girls beside her, they cannot shew her like. Her anger, I warn thee, is not wont to be mild. But if perchance she is not adverse to thy hopes, yet what thousand thousand cares will she bring thee! She will not even leave thee thy sleep free or thine own eyes. She enchains the men of proud spirit as none else can.'

7. **uagis** metaphorically 'giddy, light'; cf. Mart. 2. 90. 1 *Quintiliane uagae moderator summe iuuentae*. Not literally as though a γύνη περίδρομος Theogn. 581. **similis conlata**, for this bracketing of words cf. Introduction.

8. **solet**. The *Cuiacianus* has **sciet**, a reading worth attention. With it, **tibi** belongs to *irasci*: if *solet* is read, it is the dat. of *personal reference*, 'of the person interested in a statement' Roby 1150. For Cynthia's temper see Introduction.

9. **est**, like *est* in v. 7, a true present, 'if her *present* disposition is what you desire': it might however be for *erit*. Cf. Livy 5. 4. 10 *perficietur bellum si urgemus obsessos* and Hor. Ep. 1. 20. 7 *dices ubi quid te laeserit et scis in breue te cogi*. On the consecution of tenses in Prop. see Introduction.

10. **at**=ἀλλά, a more vivid *tamen*: see exx. in Madv. Lat. Gr. § 437 (c). **milia quanta**, an illogical expression in which *size* and *number* are confused. Its germ may be seen in I. 12. 4 *tam multa illa meo diuisa est milia lecto quantum Hypanis Veneto dissidet Eridano*, so Claud. Stil. 1. 171 *tantis milibus*. Cf. Val. Fl. 5. 273 *magna milia* and III. 5. 3 n.

11. **tam**, i.e. a point will be reached at which she will not leave; cf. v. 21. **ocellos**. Compare Apoll. Rhod. 3. 1018 στράπτεν Ἔρως ἠδείαν ἀπὸ φλόγα, τῆς δ' ἀμαρυγὰς ὀφθαλμῶν ἥρπαζεν, and cf. notes on el. 9. 27 and el. 1. 3.

12. **alligat**, 'ties down' to an obstacle, makes a helpless prisoner of: frequently metaphorical, though not in precisely the same connexion. **una**=*unice*: and so nearly in v. 6. 28 n. Cf. III. 8 (7). 12 *semper amatorum ponderat una sinus* (Palmer, with MSS.).

13—18. 'Ah, how oft under her scorn wilt thou hie thee to my threshold. Then thy brave words will falter into sobs:

chill shuddering will arise and piteous weeping, and fear will trace unsightly characters on thy face, and in thy complaining every word thou wouldst utter will fly from thee, nor wilt thou be able to discern who or where thou art, poor wretch!'

14. **fortia uerba**: 'these be brave 'ords,' such as Chaerestratus uses, Pers. 5. 161 sqq. Cf. el. 9. 2 *libera uerba* n. **singultu**, an abl. of *attendant circumstances* passing into a *causal* abl.: see Introduction. **cadent**, cf. Lucr. 4. 1182 *et meditata diu cadat alte sumpta querella*, Hor. Od. 4. 1. 35 *cur facunda parum decoro inter uerba cadit lingua silentio?*

15. **tremulus horror**, *not* a tautology. *tremulus* refers to the quaking of the limbs, *horror* to the bristling of the hairs on the body and the shuddering and chilliness accompanying; compare Ov. M. 9. 345, probably a reminiscence of this passage, *uidi guttas e flore cruentas decidere et tremulo ramos horrore moueri* (where *horrore* is to be explained of the *pointing* of the leaves, as in Lucan 3. 411 *arboribus suus horror inest*). **maestis** 'piteous, heartbroken'; Virg. G. 4. 515 *maestis late loca questibus implet*. For the Propertian abl. of accompaniment see Introduction.

16. Fear distorts the *lines* of the face. Hence **ducet**, for which cf. Tib. 1. 6. 20 *mensae ducat in orbe notas*, Ov. A. A. 3. 493 *ducere consuescat multas manus una figuras*. Hor. Od. 4. 2. 59, quoted by P., is different.

17. **fugient**. Cf. Virg. Ecl. 9. 53, 54 *uox quoque Moerin iam fugit ipsa*. **querenti**. Cf. Lucr. quoted on v. 14.

18. **nec poteris qui sis aut ubi nosse**. Compare Catullus 17. 22 *ipse qui sit, utrum sit an non sit, id quoque nescit* (where see Ellis). It is an expression taken from everyday life, something like ours, 'you will not know whether you are on your head or your heels.'

19—22. 'Then thou wilt be forced to learn that bondage to my lady is hard, and how bitter is it to depart home from closed doors. Then thou wilt not wonder so often that my cheeks are pale, nor why my whole body is worn to a shade.'

19. **graue**, for this use of the pred. without *esse* comp. el. 8. 32 and note, and Introduction. **seruitium graue** is a favourite phrase of Sallust, e.g. Fr. Hist. 43, &c. For *seruitium* in this connexion cf. III. 13 (11). 20 (*me*) *posset seruitium mite tenere tuum* (to Cynthia).

20. **quid sit**, *οἷόν ἐστι*. cf. III. 31 (25). 7, 8 *tu certe Iouis occultis in amoribus, Io, sensisti multas quid sit inire uias.* **exclusum domum**, for the assonance without grammatical correspondence (to which Lachm. takes exception) cf. IV. 8 (9). 10 *Calamis...equis.*

21. **nec iam**='no longer': cf. III. 6 (5). 13 *nec mihi iam fastus opponere quaerit iniquos.* **totiens**, 'as often as you do now'; but *totiens, tot*, &c., in Prop. are used almost absolutely =*saepe*, &c. See Introduction. **mirabere**, 'speak wonderingly of' or 'look with wonder at'; cf. I. 14. 3 *mireris currere lintres* and I. 9. 10 n. **pallorem**. For Propertius' pallor and thinness (v. 22) see Introduction.

22. **nullus**, 'a mere nothing.' Cf. v. 1. 34 *et qui nunc nulli, maxima turba Gabi.* For the thoroughly Propertian changes of construction, *discere graue seruitium et...quid sit, mirabere pallorem et cur...* see III. 23. 7 n.

23—26. 'And high birth will be powerless to help thee in thy love: it is not in love to yield to the busts of ancestry. Then if thou shewest though it be faint traces of thy failing, how speedily will that great name of thine turn to a byword!'

23. **poterit**. Cf. Introduction.

24. **nescit**. See I. 16. 20 n. **imaginibus**. III. 5. 3 n.

25. **parua**, emph.=*uel parua*. For this emphatic use of words without emphasizing particles cf. Introduction. **uestigia parua**, Lucr. 1. 402 *uerum animo satis haec uestigia parua sagaci:* so Prop. I. 18. 17 *an quia parua damus mutato signa colore?* **culpae**, *ἁμαρτία*; cf. v. 4. 70 *Vesta...culpam alit et plures condit in ossa faces.* Propertius often uses stronger terms such as *uitium, nequitia.*

26. **de tanto nomine rumor eris**. For the use of *de* cf. Just. 3. 2. 2 *fiunt de uno populo duo corpora.* For the name (or reputation) and its owner thus united in a single expression compare II. 5. 1, 2 *hoc uerumst tota te ferri* (i.e. thy name), *Cynthia, Roma et non ignota uiuere* (i.e. thyself) *nequitia?* and note there. For **nomen**='a person with a name' cf. Ov. Tr. 2. 442 *quis dubitet nomina tanta sequi?* perhaps a recollection of this passage. So in Eng. sometimes 'A still greater *reputation* condescended to appear upon the human stage' Disraeli. Compare Introduction. **rumor eris**, 'be the subject of the town's talk'=Hor. Ep. 1. 13. 9 *fabula fias.* Cf. IV. 25. 1 n.

27—30. 'I shall not be able to bring thee comfort then when thou prayest it, since for my own woe I have no cure. But in equal misery we shall be forced by the love we share to mingle our tears in one another's arms.'

29. **socio**, in a passive sense 'shared, held in common'; cf. Ov. M. 5. 378 *socio regno.*

30. **alter in alterius.** Cf. Aen. 2. 667 *alterum in alterius mactatos sanguine cernam.* Comp. Greek ἄλληλοι (ἄλλους ἄλλοι) and French *l'un l'autre;* so in Eng. the '*one*' has become indissolubly attached to the '*other*'—'one another.' **mutua**, adverb, as in I. 16. 26 and n., and in Lucr. 2. 76 *inter se mortales mutua uiuont* (where the sense is somewhat different 'pass life on from one to another') and elsewhere. Virgil has *per mutua.* **sinu**, a proof of the greatest intimacy. Cf. Plin. Ep. 8. 16. 5 *quibus ex causis necesse tanquam immaturam mortem eius in sinu tuo defleam*, and Petr. Fr., an imitation of Prop., *grandine qui segetes et totum perdidit annum in simili deflet tristia fata sinu.* The whole line is modelled on Meleager's, Anth. Gr. 12. 72 ἀλλά μοι ἔγρεο, Δᾶμι δυσάμμορε· καὐτὸς Ἔρωτος ἕλκος ἔχων ἐπὶ σοῖς δακρύσι δάκρυ χέω.

31, 32. 'Wherefore cease to seek, Gallus, what my Cynthia can do: they rue in answer to whose prayers she comes.'

31. **quid possit**, what misery she can work: cf. Cic. Div. 1. 10. 16.

32. **impune illa.** For the elision of a vowel at the end of the first half of a pentam. cf. Introduction. **rogata uenit.** *Not*, as Hertzb. and P., a fuller expression for *rogatur*, like I. 10. 25 *irritata uenit;* for the dangers here dwelt on were not in asking, but in having the request granted. But *uenit* is used as in III. 6 (5). 20 *sic hodie ueniet si qua negauit heri.*

I. viii.

Introduction.

This is not properly two poems, but a poem in two parts. A rival of Propertius, then praetor designate of the senatorian province of Illyricum and Dalmatia, had tried to induce Cynthia to accompany him there, and had nearly succeeded. Propertius wrote the first part to dissuade her; and, on her abandoning the idea, expressed in the second part his feelings of

triumph and confidence. The praetor afterwards came back to Rome, and Propertius had to regret a renewal of the intimacy (III. 8).

ARGUMENT.

Am I so worthless, is he so precious that you will face any dangers and any hardships to go with him (1—8)? O! that the stormy weather might continue and prevent you from putting to sea and leaving me to my misery [9—12, (15), (16)]. Yet, though you have wronged me so grievously, I would not wish you to be endangered when once you have started on your voyage. Let the winds blow fair though they bear you away from me [(13), (14), 17—20]. Your perfidy shall not make me change. Though far away, I will still think you mine (21—26).

My entreaties have prevailed. She stays with me (27—32). His riches could not induce her to leave me (33—38). She could not resist the pleading charm of my verse (39—42). She is mine and mine for ever (43—46).

1—4. 'Art thou mad then? Does no thought for me make thee stay? Or dost thou hold me cheaper than Illyria's cold clime? And dost thou already rate thy knight, whoe'er he is, so highly that thou wouldst voyage without me in any wind that blows?'

1. **igitur.** The conclusion to a train of thought which is not expressed in the context. Here of a distasteful reality which must be recognized. So *ergo* Hor. Od. 1. 24. 5 *ergo Quinctilium perpetuus sopor urget.* **demens,** addressed to Cynthia, as in III. 11. 7 (9. 23). **mea cura,** as *amor meus* Hor. Epod. 5. 81.

2. **Illyria,** in prose *Illyricum.* **uilior,** cf. el. 2. 25 n.

3. **tanti,** a favourite expression of Propertius, e.g. III. 8 (7). 55 *ne tibi sit tanti Sidonia uestis ut timeas,* &c. **quicumque est iste,** accumulated contempt. Propertius knows nothing of this *externus uir* (III. 12 (10). 16), and will have nothing himself to say to him (*iste*), cf. II. 9. 1 *iste quod est ego saepe fui.*

4. **sine me.** Contrast v. 32. **uento quolibet,** with a reckless disregard of the season; Suet. Jul. 66 *uetustissima naue impositos quocumque uento in quascumque terras iubebo auehi.* The abl. is of 'attendant circumstances,' as in Hor. Epod. 9. 30 *uentis iturus non suis,* Roby 1242.

5—8. 'Canst thou hear the roar of the frantic sea and quail not? Canst thou lie on the hard ship's deck? Canst thou press the frost upon the ground with those soft feet; thou bear, my Cynthia, the unaccustomed snow?'

5. **uesani.** The sea is called 'mad' from the violence and apparent causelessness of its commotions; hence in Plaut. Trin. 4. 1. 7 of Neptune. So with other ill-understood natural powers, e.g. the wind; Catull. 25. 13 *uesaniente uento.* **murmura ponti,** a regular collocation. So Lucr. 3. 1045, Ov. Tr. 1. 11. 7. **fortis** may go with the first or second inf. or more probably with both.

6. **dura.** Cf. Aen. 5. 836 *placida laxarant membra quiete sub remis fusi per dura cubilia nautae.*

7. **positas,** 'fallen': cf. Hor. Od. 3. 10. 7 *positas ut glaciet niues puro numine Iuppiter,* Ov. F. 2. 72 *posita sub niue terra latet.* **fulcire,** 'press.' See Appendix B and Introduction. **pruinas,** the *ice* and *snow* on the ground; **niues,** v. 8, the falling snow.

8. **insolitas.** For Propertius' dislike of the unfamiliar see el. 5. 5, and Introduction.

9—14 (16). 'O! that the stormy winter season might be doubled in length, and the lagging Pleiads keep the sailor idle, that thy cable might not be loosed from the Tuscan strand, and no hostile breeze make light of my prayers, nor steel itself to leave me on a deserted shore to clench my hands in rage and call thee cruel again and again.'

9. **hibernae,** the adj. of hiemps *storm;* cf. Aen. 5. 126 *hiberni Cori.* **tempora,** 'the duration' of the winter.

10. **iners.** Cf. IV. 6 (7). 72 n. **Vergiliis,** the Latin name for the Pleiades which rose on April 2nd. Ov. F. 4. 169. **tardis,** a secondary predicate, 'through the Pleiads rising late'; see Introduction.

11. **Tyrrhena harena.** The double or leonine rhyme, so common in late Latin poetry, is also sometimes found earlier, but almost exclusively in such a position that the metrical *ictus* falls on *different* syllables in the two rhyming words, as in Lucr. 3. 337 *motibus accensús nobis per uiscera sénsus,* not on the same as in Ov. Her. 2. 126 *protinus illa meós auguror esse dcós* or Prop. II. 8. 16 *in nostrum iacies uérba supérba caput.* **funis,** '*retinaculum.*' The ship, as usual, was secured by stern cables to the shore and by anchors from the bows, ready to start as soon as the weather was fair.

12. **eleuet**, an instructive example of the connexion between the meanings 'make light, *raise*' and 'make light, *disparage*.'

13—16. With Scaliger, Müller and others, I have changed the places of these two distichs. The change is required to give *tales* a meaning, and is supported by the orderly construction of the poem which falls into the following divisions 4, 4, 6, 6, 6, each division containing a complete thought and ending with a pause.

13. **patiatur**, 'bear,' Gr. *ἀνέχεσθαι, τλῆναι*; with infin. as in Cic. Off. 1. 9. 28 *ut eos quos tutari debeant desertos esse patiantur*, and Prop. I. 16. 39 n. The subject of the inf. is generally that of the verb of suffering as in *uix tolero dicere*, not different as here; comp. el. 22. 7. P., 'allow my voice to be heard,' is quite wrong. **defixum**, in a stupor of grief; hardly consistent with the violent gestures of the next line. But here, as elsewhere, Propertius has compressed two stages into one; see Introduction. **uacua**. Contrast with this picture of desolation the undisturbed rest of III. 20 (17). 7 *putris et in uacua requiescit nauis harena*.

14. **infesta manu** naturally means 'with threatening gestures': but a comparison with its use in Ov. e.g. Am. 3. 9. 10 and with the scene in Ov. Her. 10. 37 *quod uoci deerat, plangore replebam, uerbera cum uerbis mixta fuere meis* makes it doubtful whether Prop. may not have intended *infesta mihi ipsi*, 'beating my breast and tearing my hair.' Compare el. 6. 15, 16.

15—20. 'And yet I would not *then* see such breezes sink when the barks with thee put out and the wind bears them away; nay, however thou deservest at my hands, forsworn one, may Galatea be not unfriendly to thy voyage that thou may'st sail past the Ceraunian rocks with prosperous oar, and the waters of Oricos be calm to receive thee.'

15. **atque**, 'and yet,' so frequently. **tales**, like the Gr. *τοιοῦτος*, to avoid a repetition of the adj.; here *inimicos mihi*. Compare also III. 21 (18). 20 n. The expression is curiously roundabout 'I do not wish winds unfriendly to me, i.e. favourable to you, to sink when you have once set out.'

16. **prouectas**, 'fairly under weigh,' the usual word in this connexion; cf. Aen. 3. 72 *prouehimur portu*. **auferet**. Softened down by Ov. R. A. 264 *abstulit aura rates. abstulerit* would have been more accurate. **rates**, probably *not* the indefinite plural, but the crowd of ships which would gradually collect during the bad weather.

17. **quocumque modo**, echoed in v. 34. **mereris.** Prop. often appeals to his or other people's deserts.

18. **Galatea**, a sea-nymph; mentioned here as specially connected with Sicily, as the Acis and Polyphemus stories shew. **non aliena**, imitated Ov. Am. 2. 11. 34 *aequa tamen puppi sit Galatea tuae.*

19. **praeuecta.** This is a very strange use of the voc., and *praeuectam felice*, the conj. of Mr Munro, as earlier of Heinsius and Guyetus, is easy. But the alteration gives a weak order of words, and it is not certain that Prop. *could* not have written the *voc.* See Introduction. [Since the above was written I find that Baehrens reads **utere** with his MSS. I think this is very probably what Propertius wrote. For (1) the *imper.* can be used in *wishes*, as in *haue, uale*, and in VTERE FELIX, an inscription found on drinking-vessels. So in Greek, Anth. Gr. 7. 350 Ναύτιλε, μὴ πεύθου τίνος ἐνθάδε τύμβος ὀδ' εἰμί, ἀλλ' αὐτὸς πόντου τύγχανε χρηστοτέρου. Either of the last illustrations is so much in point that it *may* have suggested the use here. (2) The omission of *te* with *accipiat* which will then have to be assumed is thoroughly Propertian; cf. Introduction.] **Ceraunia**, Κεραύνια ὄρη; a mountain range on the coast of Epirus, very dangerous for seamen: here its extremities, the *Acroceraunia*, which formed a promontory in front of Oricum, are especially meant.

20. **Oricos** (also *Oricum*), now *Ericho*, a town of Illyria on the borders of Epirus at the mouth of the Aous, famous for box and turpentine wood, *Oricia terebintho*, IV. 6 (7). 49. It was the place where Caesar laid up his fleet in the Pharsalian war.

21—26. 'For no marriage torch shall have power to tempt *my* soul or to keep me from pouring at thy threshold, my life, my loud complaint. Nor shall I fail to question oft the bustling sailors: 'Say ye, what harbour encloses the maiden of my choice?' I will say too: 'Though she settle on the Atracian or on the Elean shores, she shall still be mine.'

21. **nam**, the argument is: 'to pass on to me, I shall always be true to you.' **corrumpere**, 'seduce me from you, make me false to you.' Cf. III. 12 (10). 9 *illic te nulli poterunt corrumpere ludi.* **taedae**, the accompaniments of a marriage procession, and so 'marriage,' as in Ov. M. 15. 826 *Romanique ducis coniunx Aegyptia, taedae non bene fisa, cadet.* There was some danger about this time of Propertius being

forced to marry and resign Cynthia. See the introduction to II. 7.

22. **quin.** The student should observe that in classical Latin *quin* (like μὴ οὐ in Greek) is only used in *negative* or *quasi-negative* sentences. Thus *poterunt me corrumpere ne querar*, but *non poterunt me corrumpere quin querar:* cf. Roby 1636. **uita.** See el. 2. 1 n. **uerba querar.** This, the MS. reading, is altered by most edd. into **uera querar**, an easy but quite unnecessary change, and one too which destroys the balance of the context. The reading is strongly supported by Ov. Met. 9. 304 *moturaque duras uerba queror silices*, where the phrase is softened down by the addition of an epithet. For the cognate acc. see Roby 1100: the noun thus put in the acc. is generally of the same origin as the verb (as *currere cursum*) or at least commonly used as its verbal subst. (as *ire uiam*), but cf. Hor. Od. 2. 17. 26 *laetum theatris ter crepuit sonum*. The next point is the use of **uerba**, which has misled the commentators. *uerba* is frequently used by Prop. where we should use a more definite word; e.g. I. 18. 21 *a, quotiens resonant teneras mea uerba sub umbras* (prayers and lamentations), so in II. 8. 16, &c.; V. 1. 134 *insano uerba tonare foro* (a public harangue): III. 31 (25). 10 *pecoris duro perdere uerba sono* (human accents). So here *uerba queri* is 'give articulate utterance to my woe' opposed to *tacite queri* (P.). Compare for the apparent tautology I. 4. 18 *et tibi non tacitis uocibus hostis erit* and the phr. *uoce uocare;* and contrast I. 5. 17. **limine.** Compare III. 6 (5). 32 *uestibulum iaceam mortuus ante tuum*, and the whole of el. 16 which is such a serenade or παρακλαυσίθυρον.

23. **nec me deficiet rogitare.** The inf. is the nom. and = *rogitatio*, 'nor will asking fail me.' Cf. Hor. Ep. I. 11. 30 *animus si te non deficit aequus*. This use of an inf. in nom. and governing an acc. (*nautas*) is hard to parallel. Cf. however el. 9. 34. Possibly it is a Graecism, as Mr Reid suggests. He reminds me of Soph. O. T. 1232 οὐ λείπει τὸ μὴ οὐ βαρύστονον' εἶναι. **rogitare**, a frequentative form, very common in Plaut. and Ter., otherwise very rare. Virgil has it twice. **citatos**, adj., 'moving quickly'; it is also taken as the *part.*, 'I will *call* and question.' So Ovid asks the sailors for news, Ov. Tr. 3. 12. 33.

24. **clausa**, in sheltered water; cf. I. 11. 11 *clausam tenui Teuthrantis in unda*.

25. **et dicam.** Where another writer would say a thing *is*, Prop. frequently puts it as something *said* in the past, present

or future, by himself or others. Cf. I. 11. 26 *quicquid ero, dicam Cynthia causa fuit:* I. 9. 8 n. Comp. Ov. Am. 2. 11. 43, 44 *primus ego adspiciam notam de litore pinum, et dicam 'nostros aduehit illa deos'.* **licet, licet.** For this Propertian repetition compare III. 19. 19 (16. 37) *quamuis nec sanguine auito nobilis et quamuis non ita diues eras,* and Introduction. **Atraciis** is the reading of the best MSS.: and may be defended. For *Atrax* was a town in Thessaly about 32 miles from the coast: and it may be said that the poet means 'whether you are on the east or west side of Greece.' Or, again, the *river Atrax* in Aetolia, falling into the Ionian Sea (Plin. 4. 2. 3. 6), may be meant. **Autaricis,** Pucci's conjecture, has some rather doubtful MS. support, but it suits the general sense very well (compare introd. supra); and the cutting down of the proper name *Autariatae* (Αὐταριεῖς App. Illyr. 2) is quite in Propertius' manner; cf. note on el. 1. 13. The evidence is provokingly ambiguous. **considat,** in its proper use 'to take up a permanent abode,' 'settle,' as in Cic. Att. 5. 14 *antequam aliquo loco considero neque longas neque semper mea manu litteras expectabis.* Even a lasting separation will not extinguish Propertius' claim on Cynthia.

26. **Hylleis** (MSS. *hileis*), a certain correction. The Ὑλλεῖς or Ὑλληεῖς were an Illyrian tribe in the peninsula of *Hyllis.* **futura meast,** stronger than *erit.* Prop. is very fond of this fut. part. Cf. Introduction.

27—30. 'Here she will stay. Here she abides: she has sworn it. Let the spiteful burst. I have conquered. She could not bear the persistence of my prayers. Let greedy envy lay down its visionary joys. My Cynthia has ceased to travel upon an unknown course.'

27. **erit.** *esse* is frequently used esp. in Cicero in the sense of 'remain'; Cic. Rep. 1. 9. 14 *cum Africanus constituisset in hortis esse.* **iurata manet,** *not* for *iurauit se mansuram.* It is a strong way of expressing confidence. She will stay *because* she has promised it. **rumpantur,** διαρραγεῖεν; in full *rumpantur inuidia* as in Virg. Ecl. 7. 26 and elsewhere. Here the *inuidia* is suppressed, as in the palpable imitation of this passage in Ov. R. A. 387 sqq. *si mea materias respondet Musa iocosae, uicimus, et falsi criminis acta reast. rumpere, liuor edax,* &c. The fable of the frog and the bull is a good comment on the phrase. **iniqui** as a subst. is Ciceronian; *nonnulli nostri iniqui* Planc. 23. 57 and elsewhere.

28. **uicimus.** Compare Ovid quoted above. **tulit,**

'withstood'; see note on el. 16. 29. So in the imitation by Ov. Tr. 3. 5. 38 *Dardanii lacrimas non tulit ille senis.*

29. **falsa gaudia**, 'unreal,' comp. pseudo-Tibull. 3. 6. 33 *imitari gaudia falsa* to counterfeit joy; Ter. Andr. 1. 2. 9 *duci falso gaudio.* Cf. Consol. ad Liv. 37 *gaudia nostra fouet: spem pone, miserrima, falsam.* **cupidus** = *cupidus laedendi* Quint. 5. 7. 16. Prop. frequently omits to define the sphere of a word closely where it can be gathered from the context; see Introduction. **liuor.** As we say 'envy,' substituting for the class a concrete personification of the class-quality. *liuor* is the 'black' or 'blackening' disposition; cf. Hor. Sat. 1. 4. 85 (of a calumniator) *hic niger est; hunc tu, Romane, caueto.*

30. The vagueness of the expression here is to be observed. **destitit ire** probably means 'has given up going,' 'relinquished the idea of going.' Compare the strange expression III. 13 (11). 36 *amator desisto.* Then **uias** includes the journey to the coast as well as the sea voyage, and probably also the metaphorical 'course' on which Cynthia had embarked by casting in her lot with a new lover. **nouas**, in a bad sense, which is still more strongly marked in v. 4. 68 *nescia uae furiis accubuisse nouis.* For Propertius' dislike of the unfamiliar which is partly that of Roman conservatism see el. 5. 5 n.

31—36. 'She calls me dear to her, and Rome for my sake most dear. Without me she says that no royalty is sweet. Yea, she chose to rest with me in a narrow bed, to be mine, whatsoever the terms, rather than the ancient realm of rich-dowered Hippodamia to have for her own, rather than the riches that Elis gained in old time by its steeds.'

31. **illi** goes with **carus**, not with **dicitur**. Observe the exquisite skill with which the couplet is constructed. The poet begins by trying to express the facts as simply and soberly as possible (*illi carus ego*), but his joy seems to overmaster him and break into a climax, yet with an indirectness (*Roma*) which is doubly effective. First the contrast between *ego* and *Roma* heightens the impression of uncontrollable feeling. He has guarded the main channel of passion, but it has found an outlet in spite of him. Then again it is suggested that even what is remotely connected with Propertius is dear to Cynthia, not himself only, but the city which holds him. Lastly the whole is softened by the vague passive *dicitur*. Propertius has certainly a title to his name of *blandus*.

32. **sine me**, contrast v. 4. There Cynthia will face the most adverse conditions to abandon Propertius; here she will not do it for the most tempting proposals. Compare pseudo-Tibull. 3. 3. 23 *sit mihi paupertas tecum iucunda, Neaera, at sine te regum munera nulla uolo.* **dulcia negat.** For the adjective used as a pred. without case see III. 22. 41 (18. 51) *crudelem Borean rapta Orithyia negauit:* I. 6. 9 *illa meam mihi se iam denegat:* so IV. 14 (15). 29 *et durum Zethum et lacrimis Amphiona mollem expertast:* I. 5. 19 *graue seruitium discere:* I. 7. 19 *tum me non humilem mirabere saepe poetam.*

33. **angusto lecto**, i.e. 'a humble bed'; so in II. 1. 45.

34. **quocumque modo.** Contrast again v. 4, and for the expression *quouis modo* v. 4 of the next elegy and n.

35. **sibi**, 'for herself'; compare el. 5. 3. *dari* is *not* to be supplied, as P. says. **uetus**, very nearly = ἀρχαιόπλουτον; cf. Hor. Od. 1. 15. 8 *et regnum Priami uetus.* **Hippodamiae.** See note on el. 2. 19. 'A greater king than Pelops' was a proverb: Πέλοπος βασιλεύτερος Tyrt. 17. 12 (8) (Bergk).

36. **Elis**, perhaps where Cynthia's lover had proposed to take her. **ante pararat.** To a modern reader this seems more naturally to mean 'amassed before Hippodamia's time,' and it may do so. But it is more probable that **ante** = 'in past times' III. 24 (20). 7 *hoc perdidit ante puellas*, so IV. 2 (3). 6, &c., and that **pararat** is the Propertian use of the pluperf. where the perf. is more usual. See Introduction. **equis.** The greatness of Elis was founded on the Olympian contests; and of these the most important was the chariot race.

37—40. 'Though he offered much, though he would have offered more, yet greed did not drive her from my arms. Not by gold, not by Indian shells could I move her, but by the gracious homage of my song.'

37. **quamuis...quamuis.** v. el. 16. 30 n. **daret, daturus.** The sense wavers between 'give' and 'offer' in a way which it is not easy to reproduce. Prop. probably means 'he *offered* to give much, and he would have given more.' **daturus.** For the omission of *esset* see Introduction.

38. **fugit sinus.** The opposite expression in pseudo-Tibull. 4. 3. 24 *in nostros ipse recurre sinus.* It is worth observ-

ing that *sinus* is never used for the 'breast' as the *seat of the affections*, a sense in which even good scholars often employ it in their verses. **auara**, closely with **fugit**. Cf. el. 16. 20 n.

39. **hanc**, the *illa* of the previous verse. On Prop.'s use of pronouns see Introduction. **conchis**, pearl-shells. Cf. ps.-Tib. 3. 3. 13 *in Erythraeo legitur quae litore concha.*

40. **blandi** 'winning'; Ovid's epithet for Propertius. See Introduction. **carminis obsequio**, i.e. by being humoured in my song.

41—46. 'Then the Muses are no dream and Apollo is not dull to the lover. On them I lean and love; the peerless Cynthia is mine. Now on the highest stars I may set my feet. Come day, come night, she is mine. No rival steals from me that trusty love. This glory shall not vanish till my hairs are white.'

41. **sunt** 'really exist'; they are real powers, cf. Tib. 1. 5. 57 *sunt numina amanti.* So in Ov. Am. 3. 3. 1 *esse deos i crede; fidem iurata fefellit.* Stat. Sil. 1. 4. 1 (in a similar jubilant outburst) *estis, io, superi.* **tardus** 'slow to answer and aid, indifferent'; cf. el. 1. 37 supr. *tardas aures*, and, with more of the physical sense, el. 10. 16 *dominae tardas fores* 'slow-opening.'

42. **rara** 'seldom found, hard to match'; el. 17. 16 *quamuis dura tamen, rara puella fuit*, Ov. M. 14. 337 *rara quidem facie, sed rarior arte canendi.* RARISSIMA CONIVNX &c. are frequent in epitaphs.

43. **summa.** 'The loftiest star of unascended heaven.' Shelley. **licet.** In the range of feeling Propertius prefers the possible to the actual. **contingere sidera plantis.** P.'s illustrations of this phrase are not strictly in point. In Hor. Od. 1. 1. fin. *sublimi feriam sidera uertice* the human dilates and rises to divine stature. In Theocr. 5. 144 *ἐς οὐρανὸν ὔμμιν ἀλεῦμαι* 'I will leap sky high' springing exultation seems to itself able to perform the highest tasks. Here the sense is 'I shall walk a god among the gods'; cf. III. 6 (5). 10 *immortalis ero si altera talis erit.* Thus in Catull. 66. 69 the lock, now a star, says *me nocte premunt uestigia diuom.* **contingere** unites the ideas of 'touching' and 'reaching,' Aen. 4. 259 *ut primum alatis tetigit magalia plantis.*

45. **certos** 'proved,' and so 'to be depended on, true;' cf. III. 27 (21). 19 *certos nunc spondet amores*, so of persons III. 19 (16). 20 *tu mihi certus eras.* **subducit.** The balance of MS. au-

thority is in favour of the pres. and it is the more poetical reading. The present and the past are to be one in Propertius' love, a continuous bliss. Comp. pseudo-Tib. 4. 13. 1 *nulla tuum nobis subducet femina lectum* (an apparent imitation of Propertius).

46. **ista**, see note on v. 39. **norit** would in Gr. have probably been ξύνεσται, 'will befriend or accompany my old age.' It is also possible to explain it as a hypallage for '*mea canities nouit gloriam istam*,' the acquaintance being supposed mutual. For the preference of an indefinite expression cf. el. 9. 14 note.

I. ix.

Introduction.

Addressed to Ponticus for whom see Introduction. From 1. 7 we gather that Ponticus had rallied the poet on his love-sick strains and had advised him instead to take tragic or epic subjects. Propertius defends himself there and warns Ponticus that love may be in store to him; see verses 15—20 and 25, 26 *tu caue nostra tuo contemnas carmina fastu: saepe uenit magno faenore tardus amor.*

Argument.

My prediction is verified. Love has come to you, mocker, and come with a vengeance (1—4). In matters of love I am a sure prophet; but it is a gift which has cost me dear (5—8). Away with your epic poem and attempt some more attractive style (9—14). What if your love were unrequited? (15, 16). This is only a foretaste of what is coming. Love always makes his victims feel his power (17—24). Your very success is dangerous. There is nothing so insidious as a lover's endearments (25—32). Give me the confidence then to which I am entitled. Confession will ease your pain (33, 34).

1—4. 'I told thee, mocker, that love would come to thee, that not for everlasting would a freeman's speech be thine. See, thou art prostrate and comest a suppliant to a girl's command, and a bought maid rules thee as she will.'

1. **dicebam**, i.e. 'with something of prophetic strain'; Gr. οὐκ ἠγόρευον; Ov. Am. 1. 14. 1 *dicebam 'medicare tuos desiste capillos.'* So *dixit* Tib. 1. 6. 55 = 'predicted.' Comp. v. 6.

irrisor *ἐγγέλαστα*; apparently only here and in Cic. Parad. 1. 3. 13 (with a *gen.*).

2. **libera uerba** 'unshackled freedom of speech.' It is the freedom Prop. prays for in el. 1. 28 q. v., and which is lost in the *seruitium* of love (el. 5. 19); compare Eur. Phoen. 392 *δούλου τόδ' εἶπας μὴ λέγειν ἃ τις φρονεῖ.*

3. **ecce,** the *ἰδοῦ* or *ἠνίδε* of Meleager; see Introduction. Compare Ovid Am. 3. 9. 39 *iacet, ecce, Tibullus.* **iaces,** like a captive on the ground; so v. 11. 38. Compare also its application in 1. 6. 25 *me sine quem uoluit semper fortuna iacere, hanc animam extremae reddere nequitiae.* **ad iura** 'to receive the commands of:' cf. Ov. Am. 1. 2. 20 *porrigimus uictas ad tua iura manus.* **puellae,** probably 'a girl:' possibly 'a servant,' *ancillae.*

4. **quouis modo,** 'in any way she please'; cf. note on el. 8. 34. **empta.** An attachment of this kind was considered discreditable to a freeborn Roman. Compare Hor. Od. 2. 4 which is an exhortation to Xanthias Phoceus not to be ashamed of his affection for his slave; and so in Hor. Od. 1. 27. 14 *quae te cumque domat Venus, non erubescendis adurit ignibus ingenuoque semper amore peccas.*

5—8. 'In the field of love Chaonian doves could not surpass me in saying what youths each maid shall tame. Woe and tears have given me a just title to this skill: and oh! that I could lay my love aside and men call me tiro.'

5. **Chaoniae,** the prophetic doves of Dodona. Chaonia is the name of the province of Epirus nearest the sea, and hence that of Epirus generally. Its use in this phrase is the more harsh, as Dodona is in the interior. The appeal to the doves of Dodona is the more appropriate from Dione, the mother of Aphrodite, being worshipped there. See Carapanos Dodone et ses Ruines pp. 134, 135, 145. **in amore,** one of the commonest phrases in Propertius. It occurs no less than 19 times alone and 15 with an epithet as 1. 6. 27. **uincant dicere,** a very bold construction. *uincant* is substituted for the equivalent phrase *meliores sint.* The inf. is for the gerund with a preposition, *meliores ad dicendum,* in imitation of the Greek use; Roby 1361, 1363. So *non fallor* in Lucan 7. 287 *caelum cum lancea transit, dicere non fallor quo sit uibrata lacerto.* Cf. Introduction.

6. **domet,** 'shall tame'; the regular use, though P. seems to imply the opposite: see Roby 1507 where the rule is clearly stated.

7. **merito**, *εἰκότως*, a favourite word of Prop.; in I. 17. 1 *et merito, quoniam potui fugisse puellam, nunc ego desertas alloquor alcyonas.* Cf. III. 3. 9. *iure* is similarly used of other dearly purchased advantages Tib. 1. 1. 49 *sit diues iure furorem qui maris et tristes ferre potest pluuias.* **peritum**, used absolutely, as in Cic. Off. 1. 41. 147 *nec uero alienum est ad ea eligenda quae dubitationem adferunt adhibere doctos homines uel etiam usu peritos* &c. So *rudis* is used absolutely in the same connexion by Prop. IV. 16 (17). 7 *te quoque enim non esse rudem testatur* &c.

8. **atque utinam.** Cf. note on III. 5. 27. **posito amore** im. Ov. Am. 2. 9. 25 *uiue deus posito si quis mihi dicat amore, deprecer.* **dicar**, a Propertian expression; cf. II. 8. 6 *nec mea dicetur quae modo dicta meast* and notes on el. 8. 25, 31. **rudis**, for the antithesis cf. III. 32 (26). 82 *siue in amore rudis siue peritus erit.*

9—14. 'What avail is it now in thy woe to frame heroic verse, or to mourn over the ramparts of Amphion's lyre? In love one line of Mimnermus is more potent than Homer: peaceful love asks gentle strains. Go, I prithee, and put thy gloomy books away; and sing what any maiden would be glad to learn.'

9. **dicere carmen**, Hor. Od. 1. 32. 3 and elsewhere. It must not be forgotten that ancient poetry was primarily intended for *recitation.* **graue**, i.e. not amatory: cf. Hor. Od. 4. 9. 8 *Stesichorique graues Camenae.*

10. **moenia**, the walls of Thebes. Comp. Anth. Lat. 3. 182 *Amphion cithara Thebarum moenia saepsit.* **Amphioniae lyrae**, raised by Amphion's lyre, by Amphion with his lyre. For the gen. which is a rather unusual example of gen. of the *thing causing* (Roby 1280) cf. Introduction. For the phr. cf. III. 21 (18). 18 *Arioniam lyram* and note. **flere**, 'tell in mournful numbers': a condensed use of the verb not uncommon in Latin. Hor. Epod. 14. 11 *testudine fleuit amorem*, Mart. 8. 56. 20 *qui modo uix culicem fleuerat ore rudi*, and with the inf. Prop. IV. 8 (9). 37 n. Our idiom requires a subtler analysis. Thus we say 'look with wonder on,' 'express wonder at;' but the Roman said *mirari*, Prop. I. 14. 3, I. 7. 21. So *confideret* Caes. B. C. 3. 72 'express reliance in,' *contemnere* Cic. Sest. 8. 18 'express scorn for,' Pliny N. H. Praef. *quanto (ore) fratris (uirtutes) amas*, 'how affectionately you dwell upon the excellences of your brother.'

11. **uersus**, '*one* verse'; cf. III. 1. 13. Compare the epigram on Erinna in the Anthology 9. 190 *οἱ δὲ τριηκόσιοι αὐτῆς στίχοι ἶσοι Ὁμήρῳ*. There is a reference to el. 7. 3 *primo contendis Homero* 'your rivalling Homer will do you no good.' **Homero**, Homer's *poems*, as *Isaeo* Juv. 3. 74 is 'Isaeus' style.' Another instance of the tendency of Latin noted on v. 10.

12. **mansuetus**, literally 'domesticated, civilized,' *τιθασός*, *χειροήθης*, and so shrinking from tales of bloodshed. Compare IV. 4 (5). 1 *pacis amor deus est; pacem ueneramur amantes.*

13. **tristes** 'gloomy,' *not* 'dull' P.: from their subject, for which see introd. supr. and I. 7. 1, 2 *dum tibi Cadmeae dicuntur, Pontice, Thebae armaque fraternae tristia militiae.* **compone** 'lay aside,' from collecting things and putting them carefully away. So in Hor. Od. 4. 14. 52 *te caede gaudentes Sigambri compositis uenerantur armis*, Cic. Fam. 16. 20 *libros compone: indicem cum Metrodoro libebit.* Compare *condo.*

14. **quaeuis puella**, the generality of maids. **nosse**, for a more precise word such as *legere*. Compare note on el. 8. 46 and Introduction.

15—18. 'What if thou hadst not ready access? Now thou art mad and seeking water in mid stream. Thou art not pale as yet or touched with a real fire: this is but the first spark of the evil to come.'

15. **copia**. 'What if you were debarred from your love?' Compare III. 31 (25). 44 *eleuat adsiduos copia longa uiros*, 'a long-continued preference.' *Not*, as P., *scribendi materies.*

16. A proverbial expression; of Tantalus Ov. Am. 2. 2. 43 *quaerit aquas in aquis*, Gr. *ἐν θαλάσσῃ ζητεῖν ὕδωρ.* **insanus** 'madly.' You do not know how well you are off.

17. **uero** 'real'; so *ueri caloris* I. 8. 3.

18. **fauilla** 'spark,' the first bright spot in a kindling fire. *fauilla* is from the root BHAW, an expanded form of BHA to shine, seen in *φά(F)-os*, *fau-us* honeycomb, from its bright look, *fau-eo* (see Curt. Gr. Etym. no. 407), and means properly something 'shining, glowing' and thus (1) a *spark*, (2) glowing *embers*. Compare Aen. 3. 573 *turbine fumantem piceo et candente fauilla.* For the sense compare Callim. Fr. 161 *τὸ πῦρ δὲ, τἀνέκαυσας, οὐ πολλῇ φλογὶ πρόσω κεχώρηκε*, and esp. an epigram of Philodemus Anth. Gr. 5. 124 *πῦρ τύφεται ἐγκρύφιον...μάντις ἐγὼ μεγάλης αὐτίκα πυρκαϊῆς.* For Propertius' archaisms and etymological bias see Introduction.

19—24. 'Then wilt thou sooner desire to approach the tiger of Armenia and sooner prove the bonds of the wheel of hell than feel the young god's bow again and again in thy vitals and be powerless to deny aught to an angry love. No love ever left a captive his wings so free as not ever and anon to make him feel the checking hand.'

19. **cupies**, a Propertian use, see Introduction. Here *magis cupies* is a stronger expression for *males* (*magis vole*). **accedere** 'draw nigh.' Compare Aen. 1. 201 *vos et Scyllaeam rabiem penitusque sonantes accestis scopulos.* Compare I. 1. 12 n. **Armenias tigres.** This epithet for *tigers* appears in Virg. Ecl. 5. 29, Ps.-Tib. 3. 6. 15.

20. **infernae rotae uincula**, i.e. be bound to Ixion's wheel. **nosse**='*passum esse, sensisse*'; for *παθήματα* are *μαθήματα* Hdt. 1. 207. Compare also I. 5. 4.

21. **pueri**, i.e. Cupid, called *iste puer* I. 6. 23. It is in Propertius' manner to replace a proper by a common name: so Cupid is *ales*, the Muses, Fates, Danaides are *sorores*, Introduction. **totiens**, frequently used by Prop. almost in the sense of *saepe;* so in III. 10 (9). 18 *canae totiens oscula ferre comae:* so *tot*=*multa* IV. 7 (8). 2, &c. Compare Introduction. **arcum sentire** 'feel the work of the bow'; whether it is old wounds that are rankling or fresh inflicted ones. A similar brevity makes v. 29 obscure; see note there. **medullis.** This abl. seems to fall under Roby 1174, the abl. of *place* where the place is also the *means* (1214—1226), cf. Cic. *si memoria tenes:* or in philosophical language the *medulla* is not only *sentient*, but also the *sensorium.* The imitation Ov. Am. 1. 11. 11 is a good example of how Ovid softens down what seems to him harsh in Prop. *credibile est et te sensisse Cupidinis arcus.*

22. **tuae**, as a noun (like *mea* IV. 7 (8). 22) Hor. Od. 1. 15. 32 *non hoc pollicitus tuae.* The concurrence of adjectives in apposition is never avoided by Prop. See Introduction.

23. **faciles** 'easy to work;' so *facilis arcus* Val. Fl. 1. 109. There is a peculiarity in its use here, as the difficulty is caused by external impediment, not something in the thing itself. It is not easy to settle what the metaphor is. Two interpretations claim to be considered. (1) explains it by a reference to the sport, still prevailing, I believe, in Naples, of tying a bird to a string, letting it fly and pulling it back again. Compare Aristoph. Nub. 763, quoted by Becker Charicl. p. 224 (trans.), *λινόδετον ὥσπερ μηλολόνθην* (a cockchafer) *τοῦ ποδός.* So

Shaksp. Rom. and Jul. 2. 2. 177 ''Tis almost morning: I would have thee gone, And yet no further than a wanton's bird; Who lets it hop a little from her hand, Like a poor prisoner in his twisted gyves, And with a silk thread pulls it back again, So loving jealous of his liberty.' (2) supposes the metaphor to be from chariot driving and an adaptation from the famous myth in the Phaedrus, p. 245 seqq. Love is the driver of a chariot drawn by the winged soul (πτηνὸν ἅρμα Plato). The metaph. is not unfrequent in love poetry; Meleag. Anth. 12. 119 *θεὸς θνατὰν ἀνιοχεῖ κραδίαν*, Anacr. Fr. 4 *τῆς ἐμῆς ψυχῆς ἡνιοχεύεις*. I prefer (2).

24. **alterna** 'pulling and loosing alternately.' See note on III. 3. 7. **manu** 'movement of the hand'; cf. *infesta manu* I. 8. 16.

25—32. 'And let it not mislead thee that thou canst quite command her love. If a maid be all thine own, Ponticus, she steals more deeply into thy soul. Yes, for then thou canst not withdraw thine eyes from the spell nor will Love allow thee to watch in any cause but his, that Love who does not reveal himself till his hand has reached the bones. Whoever thou art, oh, flee incessant blandishments! They can make the flint and the oak yield to them; still less canst thou resist with thy frail spirit.'

25. **nec te decipiat quod.** The constr. is *nec quod sit satis illa parata* (the *idea* that, &c.) *decipiat te.*

26. **acrius subit**, a union of two allied ideas 'piercing' (*acrius*) and 'entering into' (*subit*, with which *altius* would have been more suitable). *acrius* 'with keener passion'; cf. II. 4. 2 (3. 46) *si quis acrius ut moriar, uenerit alter amor* and Tib. 2. 6. 15 *acer amor. subit* of stealthy entry as in Ov. Am. 1. 2. 6 *an subit et tacita callidus arte nocet?* **tuast**, emphatic.

27. The punctuation here is doubtful. Either (A) the one in the text may be adopted or (B) a full stop may be put after *tuast*, a comma after *nomine* and a note of interrogation after *ossa*. The sense then will be 'Would love forsooth cease to be there (*cedat*, give place) where there can be no withdrawing of the eyes from the fascination, or watching in any cause but his?' For *quippe, ubi* and a question following, comp. Lucr. 1. 167, 168 *quippe, ubi non essent genitalia corpora cuique, qui posset mater rebus consistere certa?* ("*Quippe* is here joined with 168 *Qui, ubi—cuique* being a separate clause, but 182 *Quippe ubi* are of course connected: he (Lucr.) never cares to avoid such ambiguities of construction." Munro.) The last remark

is true of Prop. and apposite to the present passage. In the other place in which Prop. uses the phr., II. 4. 19 (9) *quippe ubi nec causas nec apertos cernimus ictus*, the *quippe* and *ubi* are closely connected. (B) makes line 29 more pointed, but does not satisfy the rhythm so well, nor the argument, unless indeed we suppose a *meiosis*, *cedat amor?* being put for a strong affirmation. I incline to (A). **quippe ubi**, Gr. ὅπου γε, 'of course this must be so where.' The subj. is used after it, as the statement is general. **non liceat.** Love and the loved one with Propertius wield irresistible constraint. Comp. the use of *cogere* I. 13. 32 *illa suis uerbis coga ta mare Iouem.*

uacuos, *lit.* unoccupied, free from her image, 'fancy-free,' Shaksp. Cf. I. 10. 30 *qui numquam uacuo pectore liber erit;* and for *ocellos* cf. I. 5. 11. **seducere**, 'withdraw' to other objects from the all-absorbing one; generally used of taking some one aside.

28. **alio nomine**, 'for any other reason or purpose'; compare Hor. Od. 3. 21 *O nata mecum consule Manlio, seu tu querelas siue geris iocos, seu rixam et insanos amores seu facilem pia testa, somnum, quocumque lectum nomine Massicum seruas*, Cels. 6. 6. § 14 *acres cibi non alio magis nomine his nocent quam quod lacrimas mouent.* **cedat.** With inf. as Stat. Theb. 1. 704 *aetherii dono cessere parentes aeternum florere genas.*

29. **patet.** So *patesco*, Aen. 2. 309 *tum uero manifesta fides Danaumque patescunt insidiae.* **ante** is nowhere else followed by **donec.** **donec attigit.** The perf. ind. with *donec* is unusual after a pres.; but cf. Virg. G. 4. 313 *miscentur tenuemque magis magis aera carpunt donec...erupere.* A curious archaic form *attigat* (pres. subj.) is said to occur in some MSS. **manus attigit ossa.** The Gron. MS. reads *cutis*, plainly a gloss, but pointing to a different interpretation than the one given above. The copyist seems to have taken the Latin as meaning 'Love that does not disclose himself till the hand has touched or, as we should say, *can* touch the bones'—which, for the general sense and for the use of the perf., is very like v. 5. 63, 64 *his animum nostrae dum uersat Acanthis amicae, per tenues ossa has sunt numerata cutes.* Comp. also Introduction. Another way of construing it—and by far the most natural, if we regard the words only—is 'until his hand has touched the bones'; but the metaphor is strange to the classics. The ordinary one is to suppose the metaphor is from archery. 'Love, the archer, lurks concealed until his hand has reached the bones,' sent an arrow to the bones. This agrees well with

Theocr. 3. 17 ὅς με καταμώχων καὶ ἐς ὀστέον ἄχρις λάπτει, and Prop. III. 32 (26). 60 *quem tetigit iactu certus ad ossa deus.* Nor is the ambiguity too harsh for Propertius.

30. **quisquis es.** The advice continues to be general though the person shews he has one particular application of it in view. **a fuge,** MSS. *aufuge*, a correction of *afuge.*

31. **possunt cedere.** A typical instance of Propertius' fondness for *possum.* See Introduction. We should expect *cedunt*, or at least instead of *cedere* the passive of some *active* verb. **silices et quercus,** as in the legend of Orpheus, of which perhaps Prop. is thinking. Oaks and rocks are the types of insensate nature. Compare Wordsworth 'She neither hears nor sees, Rolled round in earth's diurnal course, With rocks and stones and trees.' **illis,** the *blanditiae, not* as P.

32. The MSS. have *nedum tu possis. nedum* is not unfrequently used after an affirmative sentence: so in Livy 9. 18. 4. The peculiarity here is that *possis* is *possis non cedere*, not, as one would expect, *possis cedere.* [Hence I have accepted Baehrens' ingenious conjecture **par sis.**] **spiritus,** in apposition to a person, comp. Theocr. 14. 31 κακαὶ φρένες and IV. 17 (18). 10 n. **iste.** The expression will be harsh and confused if *iste* has its usual reference to the *second* person. It is better then to suppose *iste = ille.* Comp. el. 8. 48.

33, 34. 'Wherefore, if thou canst blush, confess thy errors with all speed. To say for whom we languish oft lightens our pain in love.'

33. **quare.** The argument is not very cogent, but Prop. is fond of this mode of connecting thoughts. Comp. Introduction. Here the connexion seems to be 'You slighted my words in the past, and now you have found that I was right. Do not disregard them now, but confess your love; which, believe me, will alleviate your pain.' **si pudor est** has caused unnecessary difficulty. It is not a strong expression. Virgil addresses it to goats Ecl. 10. 77 *ite domum saturae, si quis pudor, ite capellae.* It continues the idea in *quare*, 'if you have any respect for me and yourself,' *not* "if you are ashamed of loving a slave" P. Propertius appreciated these love confidences. Compare el. 10. **errata,** of love, Prop. 1. 13. 35 *quoniam nouus incidit error.* So in Ov. Am. 2. 4. 3 (a reminiscence of this passage) *confiteor, si quid prodest delicta fateri.*

34. **quo,** not to be altered into *qua* nor taken with *in amore.* It is the masc. of indefinite gender. **quo pereas,**

the abl. of the instr. So with *uror, ardeo, feruco.* Compare Hor. Od. 1. 27. 10 *dicat Opuntiae frater Megillae quo beatus uolnere, qua pereat sagitta.* leuat, 'relieve,' as Hor. Ep. 1. 8. 8 *quod leuet aegrum.* But observe (1) that it is used *without* an *accus.* following, cf. 1. 14. 22 *quid releuant uariis serica textilibus?* (2) that it is used with a *clause* (infinitival) as *nom.*, a use which Propertius has considerably developed. Comp. 1. 8. 23 n. and v. 25 of this elegy.

I. xvi.

Introduction.

The idea of this poem is taken from Catullus 67. It is the complaint of a house-door about the wrong doings of the inmates. In this case they are those of a lady of fashion who conducts her dissipations without regard to her own reputation or the traditions of the house that she inhabits. The sad reflections which this occasions are made still sadder by the lamentations of one of her unfortunate lovers who spends his nights on her doorstep, bemoaning his love. Who she was and who was her lover is not certain. But it is probable that she was Cynthia and that the wretched lover was Propertius, who gives a feeling account of his sufferings, not without some sense that they had their ludicrous side. Compare vv. 13, 41 and notes.

Argument.

Door. 'I was glorious once (1—4). I am degraded now (5—8). My present mistress lives in open shame, and I cannot save her (9—12). Then to add to my sorrow there is a lover who is never tired of supplicating and lamenting in the following strain (13—16). 'Door, why so cruel to me? Why will you not admit my love or my prayers (17—22)? Even inanimate nature has pity on me, but you have none (23—26). If my love heard me, hard-hearted though she is, she would relent (27—32). Some one is happy in my wretchedness (33, 34). This is all your doing, door, though I have never done you harm (35—40), and have often paid you honours (41—44).' Thus he laments till the dawn breaks; and between the mistress and the lover I have no rest (45—end).

1—8. 'I, that in past days of yore was opened for great triumphs, the door whom Tarpeia's chastity made renowned, whose threshold has been thronged with gilded cars and wet

with the suppliant tears of captives, am now wounded in the nightly brawls of revellers and have oft to complain of blows from unworthy hands; and degrading garlands never fail to hang near me nor torches, signs to the shut out lover, to lie below.'

1. **fueram.** The pluperf. heightens the contrast between the glorious past and the degrading present. See el. 8. 36 note. **patefacta,** the household pouring forth to meet the triumphant general and receive the spoils, which were to adorn the *atrium*.

2. **Tarpeiae pudicitiae,** probably *not* (1) the gen. after **ianua** = *Tarpeiae pudicae*, but (2) the gen. after **nota,** 'the gen. of thing in point of which a term is applied' Roby 1320; Hor. Od. 2. 2. 6 *notus in fratres animi paterni*. If the text be right, the only thing that we can say about this Tarpeia is that she was *not* the famous one.

3. **inaurati currus.** These were the triumphal cars, Hor. Epod. 9. 21, 22 *io triumphe, tu moraris aureos currus et intactas boues?*, deposited in the vestibule Juv. 7. 125 *huius enim stat currus aeneus, alti quadriiuges in uestibulis*. For a description of them see Rich's Dict. s. v. *currus*.

4. **captorum.** The captives assigned to the triumphing general. **lacrimis umida.** Cf. Ov. Tr. 3. 3. 82 *deque tuis lacrimis umida serta dato*. There is a latent contrast between the tears of the captives and of the lovers.

5. **poterum.** from *potus* or *potor?* **saucia,** properly of sentient things; yet cf. Hor. Od. 1. 14. 5 *et malus celeri saucius Africo*. **nocturnis rixis,** cf. Ov. R. A. 31 *efice nocturna frangatur ianua rixa*.

6. **pulsata queror.** It is not easy to say whether Propertius meant (1) *queror* me esse pulsatam, a Greek attraction, for which cf. Roby 1350, or (2) queror, *pulsata*; *queror* being used absolutely, 'I utter complaints,' as in Cic. The sense is in either case substantially the same.

7. **desunt pendere,** 'fail to hang.' Compare Sil. It. 7. 497 *pascere nec Poenis prauum et nutrire furorem deerat*, Tac. Hist. 4. 11 *nec deerat ipse stipatus armatis uim principis amplecti*. In Lucan 7. 670 *nec deerat robur in enses ire duci* we see an earlier stage in the growth of the idiom. **corollae.** See the description of the lover's behaviour at the door of his mistress, Lucr. 4. 1177 *at lacrimans exclusus amator limina*

saepe floribus et sertis operit postisque superbos unguit amaracino et foribus miser oscula figit, and Catullus quoted on v. 22.

8. **exclusis.** So Mr Tyrrell with the MSS. rightly: edd. *exclusi*. The *faces* lying on the ground shew shut-out lovers that a more fortunate rival is within. **faces**, which had lighted him to the house, cf. Pers. 5. 165 *dum Chrysidis udas ebrius ante fores extincta cum face canto*.

9—12. 'Nor can I protect the nights of my mistress from dishonour, but, though once so honoured, am the prey of ribald songs. And yet that does not call her back to have mercy on her own fair fame from a life that is viler than the licence of the age.'

9, 10. The uncertainties of this couplet are best shewn by taking the words separately. **infamis** may be either (1) gen. or (2) *acc.* agreeing with *noctes*. **dominae** may be (1) *gen.* or (2) dat. after *defendere;* cf. V. Ecl. 7. 47 *solstitium pecori defendite*. **defendere** may mean (1) 'ward off' dishonourable nights from my mistress, or (2) '*protect*' the nights of my mistress. **nobilis** may be (1) *nom.* referring to the door, or (2) gen. and may mean either (1) *noble*, or (2) 'notorious.' I have marked by italics the interpretation I have given in the translation, which probably represents the general sense, but is in no particular certain. **tradita**, 'made over,' 'surrendered to.' Slightly different is the use (in a good sense) of *committere, credere* for committing to writing; Hor. Od. 4. 9. 11 *uiuuntque commissi calores Aeoliae fidibus puellae*, Hor. Sat. 2. 1. 30 *ille uelut fidis arcana sodalibus olim credebat libris*. **carminibus**, frequently hung outside the loved one's doors. Cf. Ov. Am. 3. 1. 53 *uel quoties foribus duris incisa pependi, non uerita a populo praetereunte legi* (sc. Elegia), Plaut. Merc. 2. 3. 73.

11. **tamen**, in spite of the *infamia* and *obscena carmina*. **reuocatur parcere...uiuere**, 'recalled *to* spare and *from* living'; a two-headed use of the same construction (the inf.) which it is hard to parallel exactly. For the same *word* however to be used in different senses with different parts of the sentence is not unexampled. Thus Eur. Iph. Taur. 279 ἔδοξε δ' ἡμῶν εὖ λέγειν τοῖς πλέοσι (we *thought* she spoke well) θύειν τε τῇ θεῷ (we *resolved* to sacrifice) where it is also to be observed that the inf. is used in the two clauses with a somewhat different force. *reuocatur parcere* is a constr. like Ov. Am. 3. 9. 36 *sollicitor nullos esse putare deos*, Plin. N. H. 9. 17. 31. § 66 *alecem excogitare prouocauit*. *reuocatur uiuere* is analogous to

the inf. after *prohibere, deterrere* Cic. Verr. 1. 5. 14 *commemorare pudore deterreor.* **suae famae p.**, Sall. Cat. 52. 32 *uerum parcite dignitati Lentuli, si pudicitiae si famae suae si dis aut hominibus umquam ullis pepercit.*

12. **turpior.** *turpius* would be more usual. The *adjective* is used where the feelings or nature of the *person* are emphasized: the *adverb* where the character of the *life*. Thus Cic. Att. 3. 5 *ego uiuo miserrimus* 'I am the most wretched being alive,' *misere uiuo* 'I live a wretched life.' But in many cases the distinction vanishes. **saecli luxuria.** It does not matter whether we take this 'the profligate life of the age,' which goes better with *uiuere*, or 'the profligate age,' which suits *turpior* better, a use of the subst. for which see Introduction; and compare for this comparison between a person and a quality el. 20. 5 n.

13—16. 'In the midst of these complaints I am doomed to sorrow still more grievously, in sadness deepened by a suppliant's long watchings. He never suffers my posts to sleep, as he repeats his strains with artful blandishment.'

13. **grauibus querelis**, MSS., with which **has inter** can only mean 'in the midst of such nights as these,' *noctes* being supplied from line 9. *haec inter* would give a very good sense, but does not explain *has*. I have therefore adopted Scaliger's brilliant emendation **grauius querelas**. *grauius* was changed to *grauibus* and *querelas* made to agree with it. **deflere** without an acc. is very rare. It comes only in Pliny l. c. on el. 5. 31 and Appul. Met. 4. fin. *Psychen pauentem ac trepidam et in ipso scopuli uertice deflentem*, with an inf. Manil. 4. 743 *minui defleuit onus dorsumque leuari*, and with an obj. to be supplied from the context Tac. Ann. 16. 13 *dum adsident, dum deflent.* Observe that the adv. makes the use less harsh. For the expression comp. IV. 25. 9 *limina nostris lacrimantia uerbis* (a distinct allusion to the present passage) and note.

14. **a**, the preposition; cf. Ov. Tr. 4. 3. 36 *tempus et a nostris exige triste malis.*

16. **arguta.** It is not clear whether this refers to the 'whining, wheedling' tones or to the cunning flattery of the *blanditia*. In any case compare I. 18. 26 *arguto facta dolore queri.* **referens**, 'repeating.' They had been composed at home. **carmina**, a serenade, παρακλαυσίθυρον.

17—26. 'Door, crueller to the core, yea than thy mistress herself, why art thou shut against me with those grim silent

leaves? Why art thou ne'er unbarred to let my love in? Can nothing teach thee to relent and be the herald of my stealthy prayers? Shall there be no end vouchsafed unto my pain, but a dreary sleep here until the threshold is warm? The midnight, the sloping stars, the breeze chill with the frosts of dawn, grieve for me as I lie. Thou, the only one that never pitiest the woes of men, givest me back in answer the silence of thy hinges.'

17. **penitus crudelior**, a rare strengthening of the comparative. Cf. Vell. Pat. 2. 27. 1 *penitus Romano nomini infestissimum.*

18. **mihi**, 'to my discomfort,' dat. of personal reference.

tam duris. Propertius is very fond of the expressions which imply a comparison, even where it is not clear with what the comparison is made. Compare v. 39 *tam longa querela* and II. 5. 7. **foribus**, 'leaves,' of which there were two: hence *fores* in plur. = 'a door.' See the illustration in Rich, s. v. *Ianua*, and compare Ov. Am. 1. 6. 74 (where the parts are specified) *uos quoque crudeles rigido cum limine postes duraque conseruae ligna ualete fores.*

19. **meos amores**, not quite the same here as *me amantem*. Rather the person is regarded as sunk in the affection, 'I that am all love.'

reserata admittis, one idea as *reddere mota* v. 20.

20. **nescia**, so Hor. Od. 1. 6. 6 *Pelidae stomachum cedere nescii*, Virg. G. 4. 470 *nesciaque humanis precibus mansuescere corda.* Compare the use of *nescit* el. 5. 24. It may be a Graecism, though other nations have seen that 'knowledge is power,' el. 2. 12 note. **mota** coheres closely with *reddere*. Compare Introduction. **reddere**, 'to deliver' to my mistress.

21. **finis**, fem. as in Lucr. &c. **erit concessa.** See Introduction.

22. **tepido limine**, with tears (cf. v. 7. 28 *atram lacrimis incaluisse togam*) and the warmth of the prostrate body. The phrase is perhaps from Catullus 63. 65 *mihi ianuae frequentes, mihi limina tepida, mihi floridis corollis redimita domus erat.* The use of the *adj.* is proleptic and = *tepefacto;* so *mollia* el. 20. 22 = *mollita* and *firma* IV. 8 (9). 50 = *firmata.* It is much the same as saying on the *cold* threshold ψυχροῖς προθύροις Callimachus Anth. Gr. 5. 23. 2. **tristis**, broken and disturbed; so *amarus somnus* III. 12 (10). 6.

28. mediae noctes, the indef. plur.; cf. III. 31 (25).25 *lenta bibis: mediae nequeunt te frangere noctes.* This is the *first* period. **sidera prona**, i.e. the stars which emerged from the horizon at nightfall have passed the zenith and are sinking to their setting, Val. Fl. 3. 33 *et iam prona leues spargebant sidera somnos;* the *second* period, about two or three in the morning.

24. aura, the *third* period when the breeze springs up, just before dawn (ἠῶθι πρό); compare v. 46. **dolet**, 'grieves for me.' Inanimate nature itself sympathizes with me in my lonely watch through the night; compare Virg. Ecl. 10. 13 *illum etiam lauri, illum fleuere myricae*, &c. **Eoo**, 'morning,' ἠῷῳ. Cf. Virg. G. 1. 221 *Eoae Atlantides abscondantur.* **gelu.** So in II. 9. 41 *sidera sunt testes et matutina pruina et furtim misero ianua aperta mihi.*

26. respondes tacitis, a kind of oxymoron. The only answer that comes to the strained ears is silence. **tacitis.** So Ov. Am. 1. 6. 49 *fallimur? an uerso crepuerunt cardine postes raucaque concussae signa dedere fores? fallimur. impulsast animoso ianua uento.* **mutua.** El. 5. 30 n.

27—34. 'Oh, that my weak voice might strike through some hollow chink and fall on my dear lady's startled ears. Though she be more impassive than the Sicanian rock, though she be harder than iron and harder than steel, yet she will not be able to restrain her own eyes, and the sigh will rise amidst unbidden tears. Now she is leaning in repose on another's happy arm, while my words are scattered to the zephyrs of the night.'

27. traiecta, crossing the barrier of the door. **uocula**, a Ciceronian diminutive Att. 2. 23. 1, &c. **caua**, 'open, not stopped up,' cf. v. 1. 149 *cauus hiatus* 'a yawning gulf.' **rima**, probably abl. of 'road by which,' Roby 1176, though it may be also the abl. of *means* as P. takes it. For *rima* comp. III. 9 (8). 16 *per rimosas mittere uerba fores;* v. 1. 146 *persuasae fallere rima sat est.*

28. percussas. Of the same time as *uertat*, 'fall upon them and startle them.' For this use of the part. comp. Introduction. This sense of *percutere* is Ciceronian. **uertat**, intrans.; so Livy, in the *metaphorical* sense, 9. 38. 8 *fama aduersae rei uertit in Romanos*, but cf. Plaut. Amph. 1. 1. 95 *uortentibus Telebois telis complebantur corpora.* **auriculas**,

a popular diminutive preserved in Romance, e.g. Fr. *oreille.* Observe the tenderness which these diminutives give the expression.

29. **saxo.** The ordinary interpretation of this, 'the rocks of the Cyclops,' is absurd. The *lapis molaris* or the lava of Aetna is meant. Strictly it was not a *saxum*, Plin. N. H. 36. 18. 30. 136 *nusquam hic utilior quam in Italia gignitur, lapisque non saxum est;* but cf. Aetn. 45. Its *patientia* or endurance is not hardness which is expressed by *durior* (v. 30) but capacity for bearing, i.e. retaining fire. In this sense the author of the Aetna, 408 (Munro), has *sed simul atque hausit flammas non tutior hausti ulla domus, seruans aciem duramque tenaci septa fidest; ut tum est illi patientia uicto,* and 421 *hic semel atque iterum patiens ac mille perhaustis ignibus instaurat uires.* Lucilius (?) had evidently read Prop. See Introduction. **Sicano**, Aetnaean; so *Siculus uertex* Sen. Herc. F. 80, Σικελὸς στιυθήρ Nonn. 14. 56. **patientior.** So Ov. Am. 1. 15. 31 *ut dens patientis aratri;* of persons Pliny Ep. 2. 10. 1 (a noteworthy passage) *hominem te patientem uel potius durum ac paene crudelem qui tam insignes libros tam diu teneas.* Passages like I. 8. 28 *non tulit illa preces,* and v. 39 of this elegy, are the best commentary on the use; compare also the use of the Greek τλήμων, literally 'enduring,' for 'hardhearted.' [P.'s note is 'more enduring than Sicilian rock,' i.e. than Aetna. Query, how does he take the passage?]

30. Observe the correspondence *sit licet...sit licet, et...et,* and compare Introduction.

31. **compescere ocellos,** usually *lacrimas.*

32. **spiritus,** 'a deep-drawn breath,' 'a sigh'; so nearly Hor. Epod. 11. 10 *latere petitus imo spiritus.* **inuitis,** 'involuntary'; but in I. 15. 40 *fletum inuitis ducere luminibus* of *forced* tears.

33. **nixa,** a favourite word with Propertius, but only in this form *nixus;* in a slightly different sense *nixus* in IV. 3 (4). 15 *inque sinu carae nixus spectare puellae incipiam.*

34. **cadunt,** 'are wasted,' cf. I. 17. 4 *omniaque ingrato litore uota cadent;* paraphrased by Ov. (?) Her. 15. 208 *Zephyri uerba caduca ferunt.* **Zephyro** is probably like *litore,* quoted above, the *abl.* of place.

35—44. 'But thou, door, art the sole, the signal cause of my woe, since thou hast never yielded to my gifts. Thou hast never been harmed by wantonness from my tongue such

as the crowd is wont to use in angry jest, that thou shouldest leave me hoarse with my long complaint to wear the night through in the street in anxious watchings and delays. Nay, I have often spun the thread of song for thee in novel verse, and bent me down to print the gift of kisses on thy steps. How many a time, traitress, have I turned round before thy posts and paid the votive offering with hidden hands!'

35. **maxima**, *not* 'greatest,' which would be an anti-climax, but 'very great,' a much commoner sense in Prop.; *cf.* III. 32 (26). 86 *Varro Leucadiae maxima flamma suae.*

36. **uicta**, possibly the voc. For the sense cf. IV. 11 (12). 19 *Gallam non munera uincent*, Tib. 1. 2. 9 *ianua iam pateas uni mihi uicta querelis.*

37. **petulantia**, 'wanton attack,' like the butting of animals; so *peto, petulcus.* The attacks referred to are the abusive *carmina* of l. 10.

38. The MSS. read **tota loco**. It is clear that *loco* is for *loco*, but not equally clear what *tota* represents. **turba** (Pucci) does not account for the MSS. reading, and leaves (though this is a minor matter) *quae* without an antecedent. The other conjectures, *trita, torua, theta*, have nothing in their favour. It has occurred to me the poet may have written **tecta**, meaning that he has never shewn the *petulantia* which would reveal the *secrets* of the house in angry jesting.

39. **tam longa**, v. 18 n. **patiare**, 'do nothing to prevent me watching,' 'bear the sight of my watching.' Comp. I. 8. 13 n.

40. **sollicitas moras**. P. rightly 'a long and anxious night-watch.' The acc. is an extension of the cognate acc. (I. 8. 22 n.). Comp. pseudo-Tib. 3. 6. 54 *tecum longos peruigilare dies.*

41. **at**, 'on the contrary.' **nouo**, 'fresh to *Rome*,' the boast of all the Latin imitators of Greek models: so Prop. V. 6. 10 *pura nouom uatis laurea mollit iter*, IV. 2 (3). 26 *qua noua muscoso semita facta solost;* comp. Virg. Ecl. 3. 86 *Pollio et ipse facit noua carmina.* **deduxi**, 'have drawn out' as in spinning; *cf.* Hor. Ep. 2. 1. 225 *tenui deducta poemata filo.* **uersu nouo**, a loose abl., either of *description* after *carmina* 'poems of novel metre,' or of *manner* or *means* with *deduxi.*

42. **oscula**, a mark of respect usually only paid to sacred buildings, e.g. Tib. 1. 2. 86 *et dare sacratis oscula liminibus.*

Compare *debita uota* v. 44. The lover intimates this house was his temple. **oscula nixa**, a bold hypallage for *nixus oscula dedi*. Comp. I. 20. 10 n. *uago fluminis hospitio*. **impressis**, we rather expect *impressa*, but Prop. has chosen to vary the ordinary expression. Compare IV. 5 (6). 17 *umidaque impressa siccabat lumina lana*. **gradibus**, steps up to the door, *ἀναβαθμοῖς*. Sen. Ep. 84. 12 *praeteri istos gradus diuitum et magno aggestu suspensa uestibula*. I do not believe it can refer to stairs or *scalae* up to the *cenacula* as Hertzb. supposes. Mr Reid suggests that it may mean 'checking my steps.'

43. **uerti me**. Vulpius explains this by an ancient religious custom, Pliny N. H. 28. 2. 5. 25 *in adorando dextram ad osculum referimus totumque corpus circumagimus quod in laeuum fecisse Galliae religiosius credunt*.

44. **occultis**, Vulpius takes this as = *uelatis* like a suppliant's; Plaut. Amph. 1. 1. 101 *uelatis manibus orant ignoscamus peccatum suum*. It would thus be the part. of *occulo* 'cover up,' Virg. G. 2. 341 *quaecumque premes uirgulta per agros sparge fimo pingui et multa memor occule terra*. The ordinary explanation is that Propertius wished to be unobserved by passers-by: and that he turned his back on the door when he placed the verses upon it. **debita uota**, *dona ex uoto debita*; Aen. 3. 279 *uotis incendimus aras*.

45—48. 'In these laments and others which wretched lovers know he vents his grief and babbles against the morning birds. So now, through the vices of my mistress and the weeping of her constant lover, I am defamed with everlasting obloquy.'

45. **haec**, the verb of *saying* being omitted. Observe the directness of expression in this line, which it is impossible to preserve in English. **miseri nouistis amantes**, for the turn of the sentence comp. Ov. M. 4. 68 *primi sensistis amantes*. The whole passage bears traces of being imitated from this. **nouistis**, 'with which you are familiar.' Comp. I. 6. 24 *lacrimis omnia nota meis*, also note on 8. 46.

46. **matutinis alitibus**, *not*, as P., 'the morning cock' only, but *birds* in general, including, for example, the swallow, called *ὀρθρογόης* by Hesiod. Compare Aen. 8. 456 *et matutini uolucrum sub culmine cantus*, Ov. Her. 10. 7, 8 *tempus erat uitrea quo primum terra pruina spargitur et tectae fronde queruntur aues*. **obstrepit** = *obloquitur*; Ov. E. P. 3. 1. 21 *non auis obloquitur*.

47. **nunc**, takes up the *nunc* of v. 5. **semper with amantis.**

48. **differor**, 'bruited abroad' in a bad sense; an ante- and post-classical use of *differre*. So in I. 4. 22 *et te circum omnes alias iratu puellas differet*. But in Gr. διαφέρειν is used in a good sense. **fletibus...inuidia.** For the union of ablatives in the same sentence see Potts' Lat. Prose, p. 42. *fletibus* is abl. of *cause* Roby 1228, *inuidia* of *means* 1214.

I. xx.

Introduction and Argument.

This poem, like el. 5, is addressed to *Gallus*. It warns him not to put his favourite Hylas in the power of the water nymphs (1—12, and 51, 52), and enforces the warning by the story of his namesake Hylas and Hercules (13—50).

The story of Hylas had been related by several of Propertius' predecessors. The longest accounts are Theocritus Id. 13, and Apollonius Rhodius 1. 1207—1272. Propertius' narrative is not a mere *rechauffé* of these. The episode of Zetes and Calais (vv. 25—32) is not found elsewhere, and there are minor differences. Among Latin poets, Valerius Flaccus Arg. 3. 521 sqq. gives the Hylas story at length and Virgil and Ovid refer to it.

It is well worth observing that, though it is the object of the poet to inculcate a lesson of caution to Gallus and to enforce it by bringing home to him the woe of Hercules, that woe is hardly touched upon in the story. It seems as though Propertius has himself fallen under the spell of the fairy picture he has called up, and has shrunk from introducing any tumultuous human emotions which might break its colours and its calm.

Thus the representation so far from being dramatic is pictorial and even statuesque in its stillness. The group of Hylas and the two winged brothers, the deserted orchard and the meadow round it with its contrast of white and crimson, the boyish carelessness of Hylas, now plucking the flowers, now bending over the water, are all brought vividly before us. But the robber-like act of the Nymphs is softened down to the gentlest possible constraint, and Hylas' despairing cry and the agonized answer of Hercules become merely a 'sound' and an 'oft-repeated reply.' And so too the scene is closed, without

a word to stir our deeper sympathies, by bringing before us the utterances which, whether they were the empty voice of Echo or the faint dead accents of Hylas, were 'an answer that was no answer.' A close like this, the last touch to the harmony and completeness of the picture, is in the very spirit of Greek art, and, with the epilogue with which the poem concludes, leads us to suspect that Propertius may have had before him a Greek original.

1—4. 'For thy unwavering love, Gallus, we give thee this warning: and lest it slip from thy unthinking mind, the Ascanius, so cruel to the Minyae, will tell thee that fortune often crosses the lover unawares.'

I have altered the punctuation of verses 1—4. They are ordinarily read thus:

Hoc pro continuo te Galle, monemus amore,
id tibi ne uacuo defluat ex animo:
saepe inprudenti fortuna occurrit amanti.
crudelis Minyis dixerit Ascanius.

Which may be translated, 'For thy unwavering love, Gallus, we give thee this counsel. Let not the saying slip from thy unthinking mind: fortune often crosses the lover unawares. So would say the Ascanius, &c.' The choice is one full of difficulties: but as *id*=illud, referring to what is coming, is a very doubtful usage and as the use of *dico* without an acc. is very harsh, I have preferred the one first given.

1. **hoc**, referring vaguely to the advice in the poet's mind which he is going to give Gallus and support by an example. For this use of *hic* compare III. 6 (5). 19 *hoc sensi prodesse magis: contemnite, amantes.* **pro**, *not*, as P., 'by' (for the sake of); but 'in return for' your affection for me.

2. **id** drives the *hoc* home. **uacuo**, *not*, as Hertzb. *ut uacuus fiat*, 'flow from your mind and leave it empty,' which is riding the metaphor to death, but 'idle, unthinking'; Virg. G. 3. 3 *caetera quae uacuas tenuissent carmina mentes.* **defluat ex animo**=*effluo ex animo* Cic. Fam. 7. 14; so Catull. 65. 18 *ne dicta.....efflu xisse meo forte putes animo.* **animo**. A step from this use brings us to *animus* 'memory' as in Virg. Ecl. 9. 51.

3. **inprudenti**, possibly 'unwary,' 'imprudent'; but the proverbial character of the saying and the consideration that Hercules had not shewn imprudence make the translation 'unawares' preferable. Comp. Virg. G. 1. 373 *numquam in-*

prudentibus imber obfuit 'off their guard.' **occurrit**, 'crosses their path, confronts them'; cf. Quint. 2. 13. 3 *si mons occurret, si flumen obstabit.* So *interuenire* in Cic. Fin. 1. 19. 63 *ita fit beatae uitae domina fortuna quam Epicurus ait exiguam interuenire sapienti.*

4. **crudelis**, contains the pith of the sentence, 'Ascanius' cruelty'; *crudelis* with dat. as in III. 22. 25 (18. 45) *sed non Neptunus tanto crudelis amori.* The lake is cruel to the Minyae as being the place where they lost Hercules and Hylas. **Minuis** = *Argonautis*, as most of them were descended from Minyas, an old king of Thessaly; Apoll. Rhod. 1. 229 τοὺς μὲν ἀριστῆας Μινύας περιναιετάοντες κίκλησκον μάλα πάντας, ἐπεὶ Μινύαο θυγατρῶν οἱ πλεῖστοι καὶ ἄριστοι ἀφ' αἵματος εὐχετόωντο ἔμμεναι. I have given Baehrens' spelling. **dixerit**, the reading is not quite certain, some MSS. having *dixerat. dixerit* is 'may tell you,' εἴποι ἄν; compare the discussion in Roby Gr. Vol. II. Introd. p. ci. **Ascanius.** The most southerly part of the coast of Bithynia is the Gulf of Cios, a deep triangular indentation running nearly due East. The northern side of the gulf is formed by the mountain range, *Arganthone* (now Sumanly Dagh), the southernmost by the Mygdonian range. Into the head of this gulf the river *Cios* empties itself, after passing through the large lake *Ascania Palus* or *Ascanius* (now Isnik) which is distant about ten miles from the coast. The whole country in the neighbourhood is called *Ascania;* and even the river *Cius Ascanius* by Pliny and Strabo. Probably however Prop. means the *lake* here, not the *river* as the edd. say; for certainly his Greek authorities would call the river Κίος (as Theocr. and Apoll. Rhod. do); and *lacus* v. 14 is in favour of the lake.

5—12. 'Thou hast a love very near to Hylas the son of Thiodamas, not less in beauty nor unlike in name. Him, whether thou skim the streams of Sila the shady or the wave of Anio wash thy feet, or thou pace on the edge of the Giants' shore, or wheresoever a winding river receive thee, do thou ever shield from the hands of the Nymphs that burn to steal. Ausonian wood-nymphs do not yield the palm in love.'

5. **infra speciem**, 'inferior to his beauty': i. e. inferior to him in beauty; compare for the expression Hor. Sat. 2. 1. 75 *quicquid sum ego, quamuis infra Lucili censum ingeniumque*, and note on el. 16. 12.

6. **Thiodamanteo.** The adj. really corresponds to the Eng. phr. 'Thiodamas' Hylas.' **proximus**, 'very close to,'

'rivalling'; cf. el. 10. 29 *Ioue digna et proxima Ledae.* **ardor**, 'object of passion.' Ov. M. 14. 683 *tu primus et ultimus illi ardor eris*, so *furor* 'cause for raging' el. 18. 15. It is not quite similar to *Herculis error* v. 15, 16: that is *Hercules qui errat, H. errans*, but *ardor* is (*Hylas*) *quo ardet* (*Hercules*).

7. **huic**, MSS. *hunc* which may be retained, with the change of **cupidas rapinas** in v. 11 to the abl. **siue**, whether you are sailing on a river, bathing in (v. 8) or walking by it (v. 9) or trusting yourself to it in any way (v. 10). **leges**, 'skim': Ov. F. 4. 289 *aequoraque Afra legit.* **Silae.** Scaliger's correction for MS. *siluae.* The same corruption comes in Virg. G. 3. 219 *pascitur in magna Sila formosa iuuenca* Sila was the mountainous district in the extreme south of Italy; it began about Locri and included the whole of South Bruttium. It was well watered and covered with forests; hence *flumina* and *umbrosae.*

8. **Aniena**, the prose adj. is *Aniensis.* **tinxerit**, 'moisten, wet'; of the water, as in I. 6. 32 *Lydia Pactoli tingit arata liquor.* The fut. perf. means that it *has* wetted him, that he is already in it.

9. **Gigantea.** The volcanic region round Cumae, called the Phlegraean plains, was the scene of the mythic war between the Giants and the Gods. **spatiabere**, with the slow gait of a holiday-maker; cf. *spatiatur* of Pallas' majestic tread II. 2. 7. **ora** with **litoris**, in its original meaning 'edge, verge'; Virg. G. 2. 44 *primi lege litoris oram.*

10. **ubicumque**, not 'wherever' with *spatiabere* supplied, as P.; but 'anywhere', 'wherever it be,' further limited and defined by the following ablative 'in the charge of a river.' *ubique* and *ubicumque* mean first 'wherever,' then 'anywhere' and finally 'everywhere.' Examples of the second use are Prop. IV. 22. 18 *natura hic posuit quidquid ubique fuit* = Quint. 10. 7. 28 *quidquid loquemur ubicumque.* **uago**, hypallage for *uagi* (cf. note on el. 16. 12). *uagus* is an epithet of rivers Hor. Od. 1. 34. 9 *bruta tellus et uaga flumina* (i. e. all external nature, whether motionless (*bruta*) or moving); III. 12 (10). 30 *uaga muscosis flumina fusa iugis.* The precise force is not easy to seize. The central meaning of *uagus* is 'motion through a wide area.' The rivers then which find their way where they can through various regions and nations are *uagi*, just as is the wind 'that bloweth where it listeth' (Hor. Od. 3. 29. 24): compare the expression *aduena Tibris* v. 1. 8. In like

manner the 'far-travelling' sun who passes from land to land in his course is *uagus*, Catull. 64. 271 (Ellis). In III. 12. 30 (quoted above) there is the additional idea of the streams *scattering*, and so in *uago pede*, Catull. 64. 277 (of Peleus' visitors separating). In Catull. 63. 86, however, *pede uago*= 'with rushing feet'; the lion sweeps to his goal with reckless haste. **hospitio**, 'reception, housing': so Virg. Aen. 1. 540 *hospitio prohibemur harenae.*

11. **cupidas defende rapinas**, imitated Stat. Theb. 4. 696 *cupidas Faunorum arcebo rapinas;* cf. id. Silv. 2. 3. 24. **cupidas**=*auidas*, Stat. Silv. l. c.; see note on I. 2. 17.

12. **non minor**, sc. *quam alienigenis*. It is like Propertius to omit one member of a comparison; cf. Introduction. **Adryasin**, MSS. *adriacis*. Scaliger reads *a, Dryasin:* but the interjection is not wanted. Lachmann's *Hydriasin* makes Propertius inconsistent, see v. 45.

13—16. 'Lest it be thy lot—hard lot!—to visit for ever mountains and chill rocks and pools untried before, to feel all that the ill-starred wanderer Hercules once bore on a foreign strand and mourned to the unrelenting Ascanius.'

13. **ne tibi sit**, 'lest it be thine,' i.e. 'thy *fate*'; so Tib. 1. 6. 24 *tunc mihi non oculis sit timuisse meis:* but 'thy *work*' in pseudo-Tib. 4. 3. 3 *neu tibi sit duros acuisse in proelia dentes;* cf. Prop. IV. 3. 41 n. **durum**, a sort of interjection, in apposition with the sentence; cf. Hor. Od. 1. 24. 19 *durum, sed leuius fit patientia*, &c. 'it is a hard case.' **montes**. Compare I. 18. 27—30. The lover who is debarred from warm human companionship finds nature hard and unsympathizing.

14. **neque expertos**=*et inexpertos*: so II. 3. 6 *nec solitus ponto uiuere toruus aper* for *et insolitus*, III. 26. 6 (20. 52) *nec proba Pasiphae*=*et improba P.*, and Virg. Aen. 5. 781 *nec exsaturabile pectus*. For the sense, cf. Sil. Ital. 3. 496 *primus inexpertas adiit Tirynthius arces* (the Alps). Milton, Paradise Lost II. 702, 'Or at one stroke of this dart Strange horror seize thee and pangs *untried before*.' There is the same feeling of repugnance conveyed in the word as in *ignotis* v. 15, *nouus* I. 8. 30, where see note. For *expertos* comp. I. 3. 18 *expertae metuens iurgia saeuitiae* and note on I. 2. 5. **semper**, a pardonable exaggeration which must not be pressed; it only means 'very frequently'; so I. 3. 40 *o, utinam tales*

producas, improbe, noctes me miseram quales semper habere iubes. We may compare the hymn celebrated by Thackeray

'Where the skies for ever smile
And the blacks for ever weep.'

adire=*accedere* I. 9. 19 n.; cf. Sil. Ital. quoted above, a passage possibly imitated from this. In this and the next couplet Prop. is thinking of Theocr. 13. 66 *σχέτλιοι οἱ φιλέοντες. ἀλώμενος ὅσσ' ἐμόγησεν ὥρεα καὶ δρυμώς.*

15. **quae**, in loose construction with what has gone before; cf. Introduction. **ignotis**, see notes on v. 14 and el. 5. 5. **error Herculis**, Hercules wandering in search of Hylas, see on v. 6 and Introduction. **perpessus**, i. e. drank the bitter cup to the dregs, cf. III. 22. 15 (18. 35) *omnia perpetiar.*

16. **indomito**, comp. Tib. 2. 5. 80 *prodigia indomitis merge sub aequoribus.* **fleuerat Ascanio.** Contrast I. 12. 15 *felix qui potuit praesenti flere puellae.* For the tense see notes on el. 8. 36 and 16. 1.

17—22. 'For they say that in the olden time the Argo had set forth from the dockyards of Pagase and had gone far on her voyage to Phasis, and now had left in her gliding course the waves of the daughter of Athamas and had brought her bark to land on Mysia's rock-bound coast. Here the hero band, when they had once set foot on the peaceful shore, gathered leaves and softly carpeted the strand.'

17. **Pagasae**, for this gen. see Introduction. **Argon**, the MS. reading. It may be either the acc. of *Argo* (cf. *Calypson* Priap. 68. 23), as L. Müller takes it, or of *Argus* (Argos), the constructer of the ship, as Prof. Ellis suggests[1], comparing III. 22. 19 (18. 39) where the MSS. have *ratis Argo.* I prefer the former view, not only on account of the curious tendency of Propertius to break up one and the same idea under different aspects into two, for which see I. 22. 8 n., and Introduction; but also because this analysis is easier in the case of the Argo than in almost any other. In ancient legends the Argo is personified. She is a semidivine being, endowed with sentient faculties and the power of speech. See Arist. Polit. 3. 13. 16: 'There is also a legend that the Argonauts left Heracles behind for a similar reason, the Argo refusing to take him with the rest (*οὐ γὰρ ἐθέλειν αὐτὸν ἄγειν τὴν Ἀργὼ μετὰ τῶν ἄλλων*), as he dwarfed by his size the rest of the crew.' See also Grote, Hist. of Greece, vol. I. p. 320 (226). 'Argus built the ship,

[1] University College Professorial Dissertations 1872—1873, p. 20.

inserting in the prow a piece of timber from the celebrated oak of Dodona, which was endued with the faculty of speech, Apoll. Rhod. 1. 525, 4. 580,' where the Argo *speaks*.

18. **egressam**, so Ov. Tr. 1. 10. 6 *occupat egressas quamlibet ante rates;* more fully *egredi e portu.* **longe**, *not* with **uiam**, *τὴν πόρρω ὁδόν*, as in Virg. Aen. 1. 13 *Tiberinaque longe ostia*, Mart. 3. 58. 51 *rus hoc uocari debet an domus longe?*, which gives a very perplexed construction; but with **isse**, cf. v. 1. 36, if the reading be right, *hac ubi Fidenas longe erat ire uia* 'had gone a long way on her voyage.' **uiam Phasidos** 'her voyage *to* Phasis': so *caeli iter* II. 1. 20 and comp. note on IV. 6 (7). 2. *uia* with gen. in another sense III. 23 (19). 6.

19. **labentem**, cf. I. 17. 27 *si quando uestras labens Amor attigit undas* and III. 21 26. 8. It is Tennyson's 'sliding keel.' **Athamantidos undis**, the Hellespont. *Athamantis* is only used in the *gen.*

20. **scopulis**, 'cliffs.' See note on *Ascanius* v. 4. Of course the text does not mean they landed on the rocks (cf. v. 21), but that these were the most prominent features of the country. **adplicuisse**, in prose usually with *ad*. The dat. properly indicates a closer connexion; but cf. Aen. 1. 616 *quae uis immanibus adplicat oris?*

21. **placidis**, *εὐόρμοις*: cf. IV. 18 (19). 7 *placidum portum*, Ov. E. P. 1. 2. 62 *mollia naufragiis litora posse dari.*

22. **mollia**, proleptic, so as to make them *mollia*. So III. 12 (10). 26 *niueos abluit unda boues* 'makes the oxen white' and el. 16. 22 n. For this use of leaves compare Aen. 11. 64 *molle feretrum* 'a bier strewed with leaves,' and v. 6. 10 n. *pura nouum uati laurea mollit iter.* It is also possible to explain it as in the Ovid l. c. on v. 21. **composita**, collected and disposed on the shore. So Apoll. Rhod. 1. 1182 *λεχαίην φυλλάδα λειμώνων φέρον ἄσπετον ἀμήσαντες στόρνυσθαι*, Theoc. 13. 33 *πολλοὶ δὲ μίαν στορέσαντο χαμεύναν· λείμων γάρ σφιν ἔκειτο, μέγα στιβάδεσσιν ὄνειαρ, ἔνθεν βούτομον ὀξὺ βαθύν τ' ἐτάμοντο κύπειρον.*

23—32. 'But the unconquered warrior's comrade had gone yet further before them to seek the scarce water in some distant spring. Two brothers pursued him, the offspring of the North wind. Above him hung Zetes, above him hung Calais. With lifted palms they pressed upon him to snatch kisses and to bear their prize away from his upturned face, each as they fled in turn. He clings to them withdrawn beneath their wings'

furthest edge and pushes with a bough the winged conspiracy aside. And now the offspring of Orithyia, descendant of Pandion, departed: and Hylas went his way, his way, ah woe! to the wood-nymphs.'

23. **processerat ultra.** Val. Fl. 3. 530 takes these words, but uses them of *Dryope*, the nymph who drowned Hylas. The *pluperf.* coming after the continuous *pres.* of v. 22 *tegit* marks the rapid advance of the action; 'while they were laying leaves on the shore, he had gone.' Cf. Roby 1492.

24. **raram sepositi fontis aquam,** a very curious expression; for *aquam* is used of a different thing with the adj. *raram* and the gen. *fontis*. It reminds one of Greek tragic choruses which cannot be construed literally, because the meaning is not apportioned among the several words, but diffused through the sentence. Perhaps the best way of explaining it is to take it as a very loose use of the gen.; cf. v. 9. 60 *haec lympha puellis quia secreti limitis una fluit*, 'in a secluded channel,' though there the meaning comes by a different route. Another explanation which may be advanced would be to take *raram* as in el. 8. 42 n., 'to seek the rare, choice water of some distant spring.' *raram* and *sepositi* will then naturally explain each other, 'a spring such as you will not often find.' Apoll. Rh. 1. 1207 has τόφρα δ' Ὕλας χαλκῇ σὺν κάλπιδι νόσφιν ὁμίλου δίζητο κρήνης ἱερὸν ποτόν. **sepositi,** 'put out of the way, remote,' like *repostus, semotus;* so Mart. Spect. 3. 1 *quae tam sepositast, quae tam gens barbara, Caesar.* It also means (like *rarus*) 'choice, select.' So Tib. 2. 5. 8. **quaerere,** see 1. 1. 12 n., Introduction.

25. **Aquilonia proles,** the winged sons of Boreas and Orithyia. They accompanied the Argonauts and prevented them returning to look for Hercules, which he afterwards avenged by killing them (Apoll. Rhod. 1. 1300 seqq.). Hence may have been suggested to Prop. this episode which we find nowhere else. **sectati,** participle.

26. Observe the thoroughly Greek structure of this line: and cf. II. 3. 44 *uret et Eoos uret et Hesperios* and 1. 2. 30 n.

27. **instabant.** With inf. as in Virg. Aen. 10. 116 *instant sternere caede uiros*, Cic. Verr. II. 3. 59. 136 *instat Scandilius poscere recipcratores* **carpere.** So Ov. Her. 11. 117 *non oscula frigida carpsi*, and elsewhere. **suspensis palmis,** i. e. raising their hands to hold the boy's face while they kissed it. So I. 3. 16 *osculaque admota sumere *rara* manu.* Propertius is evidently describing a scene which he had seen

represented in art. The two winged brothers are hovering above Hylas in the air. One of them bears down upon him to snatch a kiss from the boy's upturned face. While Hylas is engaged in warding him off, the other comes and secures the prize (*alterna fuga*). Hylas defeats them by clasping one of them behind under his wing where he could not reach him and allowing him to raise him in the air (*pendens*), and by driving the other off with a branch.

28. **ferre**, middle, *φέρεσθαι*, as P.; but it is for *φέρειν* in III. 10 (9). 18 *canae totiens oscula ferre comae.* **supina**, a bold expression of the same class as *oscula nixa* el. 16. 42.

29. **pendens.** Hylas was hanging in the air with one arm round one of the winged brothers who was also hovering in the air. *pendeo* is used of anything above the ground, whether in suspension or not; Stat. Silv. 2. 7. 4 *pendentis bibit ungulae liquorem* (of Pegasus), Juv. 11. 107 *clipeo uenientis et hasta pendentisque dei.* **secluditur**, middle, 'retires behind the shelter of the wing.' **extrema ala**, probably the part of the wing where it joined the shoulder. This gives more force to *secluditur.* Mr Wratislaw (quoted by P.) takes *ala* as Hylas' 'arm.' Supposing *ala* could mean this—and it cannot—it would involve explaining *sub extrema ala* 'he put his head under his armpit,' a feat of gymnastics impossible even in the heroic age.

30. **uolucres**, *not* for *alitum* as Hertzb. Their very actions were winged. **submouet**, 'puts aside.'

31. For the rhythm cf. Val. Fl. 1. 4. 68 *quin et Cecropiae proles uacat Orithyiae.* **Pandioniae.** Pandion, king of Attica, was the grandfather of Orithyia. **cessit**, 'retired baffled.'

32. **Hamadryasin**, '*to* the Hamadryads,' with *ire:* for the dat. cf. I. 15. 8 *ut formosa nouo quae parat ire uiro*, Introduction.

33—42. 'Here beneath the crest of Arganthus' mount lay Pege, a watery home, the joy of Thynian nymphs. Above it under abandoned trees hung dewy fruits that no care claimed: and all around in the well-watered mead rose lilies, their clear white mingling with the crimson poppy's hue. These did he now pluck from their stalks with tender nail, boylike preferring flowers to his task of duty; and now bent in artless wonder over the beauteous waves and prolonged his truancy with their mirrored charms.'

33. **Arganthi**, usually Ἀργανθώνη or Ἀργανθώνειον ὄρος (Apoll. Rhod.); but Ἄργανθος is found in Orph. Arg. 636. For Propertius' habit of cutting his proper names down see I. 1. 13 n. Introduction. **Pege.** Scal. *Pegae* from Apoll. Rh. 1. 1222 αἶψα δ' ὄγε κρήνην μετεκλαθεν ἣν καλέουσιν Πηγὰς ἀγχίγυοι περιναιέται. But Propertius has not followed Apollonius closely (cf. previous note), and he may well have taken the liberty of putting the name of *one* spring in the *sing.* **sub uertice**, i.e. near the top.

34. **grata domus Nymphis.** Cf. Aen. 1. 167 *fronte sub aduersa scopulis pendentibus antrum: intus aquae dulces uiuoque sedilia saxo, Nympharum domus.* Ovid imitates, Ov. F. 4. 421 *grata domus Cereri.* **umida**, with *domus*; cf. Hermocreon Anth. Gr. 9. 327 ὑδατόεντα δόμον and Virg. G. 4. 368 *iamque domos mirans genetricis et umida regna.* For two adjectives with one subst. see Introduction. **Thyniasin**, here= *Bithynis.* Cf. Hor. Od. 3. 7. 5 *Thyna merce beatum. Bithynia* was the name of the whole province, *Thyni* and *Bithyni* being two tribes in it, who according to the geographers were separated by the river *Psilis* or *Psilion*; cf. Catull. 31. 5 *Thyniam atque Bithynos* (Ellis' note).

35. **nullae debita curae.** The labour of its cultivation has claims on the plant which must be satisfied. So Virgil frequently, e.g. Aen. 11. 759 *fatis debitus Aruns.* The expression may be originally Greek, as in Simon. θανάτῳ πάντες ὀφειλόμεθα. **nullae**, for *nulli*; so *uno=uni* II. 1. 47, *toto... orbi* IV. 10 (11). 57. For other examples see Roby 872, and Ellis on Catull. 17. 17 *pili facit uni* (which is a *locative*).

36. **roscida**, 'with the dew upon them.' Cf. Virg. Ecl. 8. 38. The sun's heat had not reached them. **desertis** has its proper force. The trees had been planted and abandoned and cultivation had renounced its claim upon them. **sub**, sheltered by the overarching trees; cf. Priap. 76. 14 *uua pampinea rubens educata sub umbra.*

37. **irriguo**, 'well-watered.' So *irriguus hortus* Hor. S. 2. 4. 16. **surgebant**, 'were growing high,' of tall plants. So Hor. S. 2. 2. 124 *uenerata Ceres, ita culmo surgeret alto*, and cf. el. 2. 11. **lilia.** Contrast the description in Theocr. Id. 18. 40. sqq.

38. **candida.** By putting the stop after *candida*, P. separates it from *purpureis*, thus destroying half the beauty of the line.

39. tenero pueriliter ungui. Observe how the order of the words brings Hylas' youth home to us: *pueriliter*, which goes principally with *praetulit*, is put next to *tenero ungui*—an elegance which the absence of inflexions in English prevents us from preserving. Soft tender nails are characteristic of youth. Thus Hor. Od. 3. 6. 24 *de tenero meditatur ungui* means 'from her youth up,' ἐξ ἁπαλῶν ὀνύχων.

41. formosis, 'beautified,' by reflecting his features. The reflection of fair scenes is meant also in III. 12 (10). 25 *qua formosa suo Clitumnus flumina luco integit.* Compare Val. Fl. 1. c. v. 558 *stagna uaga sic luce micant ubi Cynthia caelo prospicit aut medii transit rota candida Phoebi: tale iubar diffundit aquis* (i.e. Hylas); and, of a girl looking into a wine vat, Anth. Gr. 11. 64 μαρμαρυγῇ κάλλουι νᾶμα κατηγλάισεν. The ancients were, however, keenly alive to the beauty of water in itself; Aen. 8. 75 *quocumque solo pulcherrimus exis*, Petron. Sat. 100 *quid aquis dici formosius potest?* Compare καλὴ κρήνη, καλλίστων ὑδάτων. **nescius,** 'in his simplicity'; the inexperience of childhood making everything a marvel. Comp. Virg. Aen. 7. 381 (of boys spinning a top) *stupet inscia supra impubesque manus.* We must remember too that he did not know the fate that lurked behind the beauteous mirror.

42. tardat, 'protracts'; a rare sense = *tardum facit errorem*, 'dragging, slow in ending.' Comp. Virg. G. 2. 482 *tardis mensibus*, 'the *long* summer months.' The converse transition in Pind. P. 4. 285 οὐδὲ μακύνων τέλος οὐδέν, 'delaying.' **blandis imaginibus,** 'attractive' *adridentibus*; cf. Anth. Gr. 7. 170. (Posidippus or Callimachus) τὸν τριετῆ παίζοντα περὶ φρέαρ Ἀρχεανάκτα εἴδωλον μορφᾶς κωφὸν ἐπεσπάσατο. Observe the plur. Like Narcissus, Ov. Met. 3. 458 sqq., he tries the effect of several positions on the image in the water.

43—50. 'At last he makes ready to lift water from the stream with lowered hands; and leaning on his right shoulder he draws the plenteous draught. When, lo, his dazzling fairness fired the Dryad maids, and in marvel they abandoned the accustomed dance. Then slipt he forward, and they drew him lightly through the yielding water. Then Hylas raised a cry as his form was snatched away. Far away Alcides gives him answer again and again: but faint from the furthest springs the air brings back his name.'

43. haurire. The word implies the use of a vessel which is mentioned expressly by Apollonius and Theocritus; see

below. **parat.** Theocr. *ἐπείχε ποτῷ πολυχανδέα κρωσσὸν βάψαι ἐπειγόμενος.* **flumina,** 'water'; Ov. M. 14. 788 *uenas et flumina fontis elicuere sui.*

44. He lay down on the ground, his weight thrown on to his right shoulder, which rested on the edge of the spring, and his hands holding the urn while he let it down into the water. **dextro umero,** less precisely in Apoll. *ῥόῳ ἔνι κάλπιν ἔρεισεν λέχρις ἐνιχριμφθείς.* **plena,** probably 'sufficient,' 'abundant.' So in Cic. Rosc. Am. 2. 6 *pecunia tam plena et praeclara,* for which we have immediately after *patrimonium tam amplum et copiosum.* This is supported by Theocr. *πολυχανδέα κρωσσόν* and Apollon. *περὶ δ' ἄσπετον ἔβραχεν ὕδωρ χαλκὸν ἐς ἠχήεντα φορεύμενον.* It may also be 'from the brimming stream,' compare Virg. G. 3. 143 *plena secundum flumina:* in this case with the subsidiary idea of 'well filled.'

45. **cuius,** the shoulder or Hylas? **accensae,** with love; cf. 1. 2. 15 and Apoll. Rh. *τῆς δὲ φρένας ἐπτοίησεν Κύπρις.* **Dryades.** Propertius here is in marked disagreement with Apollonius, who says very precisely that the wood-nymphs remained at a distance (*αἳ γε μὲν ὑλήωροι ἀπόπροθεν ἑστιχόωντο*), while a water-nymph (*νύμφη ἐφυδατίη*) entered the spring and drew Hylas down. Theocr. calls them *Νύμφαι* without specifying. Valerius says they were hunting and that one of them, Dryope, was startled by the noise of Hercules' hunting, and went to see him, but was frightened by his appearance back to the spring, where Juno met her and induced her to beguile Hylas to it. **puellae** calls attention to their sex and their youth. Cf. Juv. 4. 36 *narrate, puellae Pierides: prosit mihi uos dixisse puellas.* The phrase itself is from Virg. G. 1. 11 *ferte simul Faunique pedem Dryadesque puellae.*

46. **miratae,** an *accompaniment* of the action *destituere,* whereas *accensae* gives its cause. **choros,** so Theocr. and Apollon.

47. Observe that Propertius, unlike his authorities, does not expressly say that Hylas was pulled down into the water. It was so gently done that you might have supposed it an accident (compare *leuiter, facili liquore*). Contrast Valerius' prosaic expression 563 *magni referentem nomen amici detrahit, adiutae prono nam pondere uires.* **facili.** Comp. 1. 11. 12 *alternae facilis cedere lympha manu.*

48. **sonitum fecit.** Mr Wratislaw, with Mr Paley's approval, takes this 'made a splash.' To this there are three objections: (1) if there was a splash and a cry for help, we

should expect the poet to mention the last, not the first, as Apollonius does; for the splash could be inferred: (2) l. 47 precludes a loud splash; and *tum* seems in favour of taking *sonitum* as 'cry': (3) it is ludicrous to suppose that Hercules on hearing a splash at once concluded it was 'that boy' Hylas. **sonitum**, a *loud* inarticulate cry: *sonitus* is not common of the human voice; but we have in Cic. Or. 1. 12. 51 *uerborum sonitus inanis*, and Att. 1. 14. 4 *sonitus nostros*, 'my high-sounding phrases.' **rapto corpore.** Prop. might have written *raptus*. But his representation of the story is throughout panoramic, not dramatic, and he therefore keeps the physical side prominent. Besides this use of *corpus* is in keeping both with his own usage and Latin idiom. Cf. III. 9. (8). 13 *nunc iacere e duro corpus iuuat impia saxo*, and II. 5. 21, III. 5. 33 n. and some excellent remarks in Potts' Lat. Prose, Part II., Ch. I.

49. **cui**, *Hylae*, the nearest noun and the nom. of the preceding sentence.

50. It is not at all clear what answer Hercules (*ille*) received. Virgil and Valerius Flaccus speak of the *echo* answering: Ecl. 6. 43 *his adiungit Hylam nautae quo fonte relictum clamassent ut litus Hyla Hyla omne sonaret*, l. 596 *rursus Hylan et rursus Hylan per longa reclamat auia: responsant siluae et uaga certat imago.* But Theocritus says *Hylas* answered (v. 8) τρὶς μὲν Ὕλαν ἄυσεν ὅσον βαθὺς ἤρυγε λαιμός· τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν· ἀραιὰ δ' ἴκετο φωνὴ ἐξ ὕδατος. There are thus two possible explanations here: (1) *nomen*=Hylas' name, which is echoed back (*refert*) to Hercules from the distant spring; (2) *nomen*=*Hercules'* name, which is brought back to him from Hylas at the bottom of the spring. I prefer the last, as *nomen* more naturally refers to Hercules and *extremus* never means merely 'distant' in Prop. but only, 'bounding, on the edge,' a sense inapplicable here. **ab extremis fontibus** then means 'from the furthest part of the spring,' from 'the beginning ooze, where was the Nymph's grot.' For the use of *extremus* cf. Cat. 4. 15 *ultima ex origine.* **aura**, the air conveying the sound. Cf. III. 23 (19). 15 note.

51, 52. 'Warned by this, Gallus, thou wilt guard thy love: thou hast seen fair Hylas trusting in the Nymphs.'

51. **his**, referring to what precedes. Cf. I. 2. 31 n.

52. **tutus**, on which *uisus*, the reading of most MSS., is apparently a gloss, is preserved in the *Cuiacianus*. It may be taken either (1) as an adj. =*cautus*, 'you will be careful about trusting,' or (2) as a participle. The objection to (1) is that *tutus* is not

used in this way with an inf. Horace, A. P. 28 *scripit humi tutus nimium*, ib. 267 *tutus et intra spem ueniae cautus*, uses it absolutely. Still there is nothing impossible in the use; for we find it with *cautus*, which, like *tutus*, meant originally 'circumspect.' If it is a participle, it may be either (*a*) passive (=*uisus*) or (*b*) active. Of these I prefer (*b*); *tutus* will then take the inf. credere after it as in Lucr. 1. 152 *multa in terris fieri caeloque tuentur* (*mortales*) and elsewhere, and the general sense will be 'you have seen Hylas rashly trusting to the nymphs, putting a misplaced confidence in them, and you must make him be more cautious for the future.' With (*a*) or with *uisus*, *credere* will be act., and we may translate 'thou hast been seen to trust fair Hylas to the Nymphs.' See also the Journal of Philology, vol. IX. p. 65.

I. xxi.

Introduction and Argument.

This poem is put in the mouth of Gallus, probably a kinsman of the poet, who was killed by brigands in the Perusian war. In B.C. 41 Lucius Antonius, the brother of Antonius and consul for the year, headed a rising against Octavian in Italy. The insurgents were shut up in Perusia, and, after enduring the last extremities of hunger, had to capitulate. The city was fired by one of the Perusians themselves, and the captives in revenge massacred by the victors. See Merivale Hist. of the Empire III. p. 224 sqq. The sack of the town seems to have made a powerful impression on Propertius. See the next elegy and Introduction, p. xvi

'Wounded soldier, do the last bidding of a fellow-soldier. Let not my sister learn from you the manner of my death, and tell the finder of my bones to give them burial.'

1—fin. 'Thou that art hasting to escape thy comrade's fate, soldier, that comest wounded from Etruscan lines, who turnest at my moans thy swollen eyes, I am the nearest portion of your army. Guard well thyself that so thy parents may have joy; nor let my sister gather from thy tears the deeds that have been done, that Gallus rescued from amid the swords of Caesar could not escape from nameless hands; and whosoever finds bones scattered upon Etruria's mountains, these let him know are mine.'

1. **consortem**, generally explained as=*consortium*, 'your comrades' fate,' and this is the substantial meaning no doubt. The places quoted for the enallage do not however bear it out. See on IV. 7. 10 and IV. 3. 48; and there is no authority for *consors=commilito*. It is better to take it as='shared with others,' e.g. myself. So Virg. G. 4. 153 *consortia tecta*, 'held in common.' **euadere casum.** Virg. G. 4. 485 *iamque pedem referens casus euuserat omnes.*

2. **aggeribus**, better (1) 'offensive works, siege-mounds,' the usual meaning, than (2) 'ramparts, defences,' which might be defended from Virg. Aen. 10. 24 *aggeribus murorum* and the *agger* of Servius Tullius. **Etruscis**, Octavian's lines round Perusia which L. Antonius was defending.

3. **qui.** Most of the MSS. have the reading **quid**, which the edd. have taken, though it makes Gallus ask a senseless question. **nostro gemitu**, 'nobis gementibus,' abl. of attendant circumstances. **turgentia**, *not* 'swelling, filled with tears,' as P.; *turgere* and *tumere* always mean to *be swollen*, to *have* swelled. So here the soldier's eyes *have swollen* from the tears extorted by the pain of his wounds: they are *not* filling with the tears of pity ('*prae miseratione*' P.). Cp. Cat. 3. 18 *flendo turgiduli rubent ocelli*, Tib. 1. 8. 68 *fletu lumina fessa tument.* **torques**, is neither for *detorques*, as P. suggests, nor, as Kuinoel absurdly supposes, 'rack your eyes with weeping,' but simply *turn*. A preposition might have been expected, as in Aen. 12. 670 *oculos ad moenia torsit.*

4. **proxima**, not=*proxime*, as Hertzb., against which the *sum* is decisive. Better, as P., 'closely connected with.' He compares Aesch. Ag. 246 τόδ' ἄγχιστον Ἀτλας γαίας μονόφρουρον ἔρκος. In this case **pars sum militiae** is like Virgil's expression, Aen. 2. 6 *quaeque ipse miserrima uidi et quorum pars magna fui.* A still simpler explanation is 'I am the nearest of your fellow-soldiers'; *militiae*, which in any case is *gen.*, meaning in this case 'soldiery,' as in Just. 32. 2, *not* 'warfare.' This may seem too obvious; but we must remember that it is natural for Gallus to appeal to their *companionship* in misfortune, and secondly that it brings home to us the utter rout of the army of which two wounded men are all that are left together. **uestrae.** Had he been speaking to the general, he might have said *tuae.*

5, 6. I see no reason for abandoning the MS. reading **seruato ut possint** for Jacob's *seruato possint.* Propertius is very fond of this form of the imperative, see Introduction;

and also of an elision after the end of the second foot; see Introduction. **nec** corresponds to **et** v. 9. Something may be said for Jacob's reading *haec*, though *nec* can be defended. The soldier is to conceal from Gallus' sister the real history of his death.

6. **soror**, '*my* sister.' So we say 'father,' 'mother,' omitting the personal pronoun. **acta**, *not* 'funeral rites,' as in III. 5. 2 n., but 'what has happened.' So Stat. Theb. 2. 651 *sine tristia Thebis nuncius acta feram*, and in a good sense Sall. Jug. 53. 8 *acta edocent atque audiunt, sua quisque fortia facta ad caelum ferre.* The indefinite *acta* is quite Propertian. So *facta* 'injuries,' I. 17. 26, *facto* 'fault' IV. 5 (6). 21. **tuis sentiat e lacrimis**, i.e. do not betray yourself in her presence. Do not destroy her fond belief that I was killed in honourable battle. The expression is a very modern one. It is worth noticing how Ovid has used the phrase Trist. 1. 1. 13, 14 *neue liturarum pudeat; qui uiderit illas, de lacrimis factas sentiat ille meis.* Even where Ovid is not directly copying Propertius he often has Propertian phrases in his head.

7, 8. In apposition to *acta*.

7. **per medios enses ereptum.** Cf. Aen. 6. 110 *illum ego per flammas et mille sequentia tela eripui his umeris.* **per** 'from amidst': it never=*inter* (as P. says), neither in IV. 1. 4 nor v. 4. 20, though in the latter case *inter* might have been used. **ereptum** either implies that his fate had done its best for him in *rescuing* him from the *greater* danger, or else it is the part. of *se eripere*, to *escape*. For the turn of thought cf. Leonidas Anth. Gr. 7. 550 *ναυηγὸς γλαυκοῖο φυγὼν Τρίτωνος ἀπειλὰς Ἀνθεὺς Φθιώτην οὐ φύγεν αἰνόλυκον.*

8. **effugere manus.** Cic. Rep. 6. 12 *si impias propinquorum manus effugeris.* **ignotas**, 'unknown,' here almost ='*ignobiles.*' So Lucan 10. 338 *dignatur uiles isto quoque sanguine dextras quo Fortuna parat uictos perfundere Patres* (of Pothinus sending a slave to assassinate Caesar). Compare Johnson Vanity of Human Wishes

> 'His fate was destined to a foreign strand,
> A petty fortress and a dubious land.'

9. **quicumque.** I am astonished that the edd. without exception should have taken **quaecumque** the reading of some MSS. I cannot believe that Propertius could have made Gallus say that '*all* the bones on the mountains of Etruria were his.' Although it is true that he sometimes uses *quaecumque* where

we expect *quae*, this does not help us here, for *quae* only makes the statement a trifle less absurd. P. sees the difficulty and slurs it: 'Tell her this...that she may know that my body was mangled and *my bones scattered over the mountain-passes*.' (The italics are mine.) The meaning is clear. The soldier is to see that Gallus' bones receive a separate burial. **super** with **montibus Etruscis.**

10. **haec**, the bones in question which he can now identify.

I. xxii.

Introduction and Argument.

This poem, addressed to Tullus, is a sort of *envoi* to the first book. It contains an account, not very precise, of the poet's birthplace, with a parenthesis lamenting the melancholy fate of his relation (vv. 6—8). Poets not unfrequently added an account of this kind to a volume of their poems, just as German candidates for a degree suffix to their inaugural dissertations their own biographies. Hor. Ep. 1. 20 is another example.

1—end. 'What and whence my lineage, what my native home, thou art ever asking, Tullus, in our friendship's name. If thou dost know Perusia, thy country's grave-yard, the scene of death in Italy's hard days when strife with Rome maddened Rome's own sons—to me, Etruscan earth, there should be chiefest sorrow: thou hast left my kinsman's corse to lie unburied, thou coverest his bones with no dole of dust—Umbria gave me birth where it touches close the plains below with its wealth of fertile land.'

1. **qualis**, not exactly the same as *quis*, which is commoner, but = Gr. ποῖος 'of what kind of family.' Propertius prefers the indefinite word (comp. Introduction), and tends to use it as equivalent to the definite one; cf. III. 13 (11). 34 *ultima talis erit quae mea prima fides.* **qualis et unde genus**, sc. *sim.* Prop. frequently omits the *subj.* of the substantive verb; cf. I. 8. 37. For the form of question cf. Hom. Od. 19. 105 τίς πόθεν εἰς ἀνδρῶν; πόθι τοι πτόλις ἠδὲ τοκῆες; Virg. Aen. 8. 114 *qui genus? unde domo es?*

2. **pro nostra amicitia**, Sall. Jug. 9. 2 *tibi quidem pro nostra amicitia gratulor=pro iure nostrae amicitiae*, Caes.

ap. Cic. Att. 10. 86. **semper** may either (1) go with *amicitia=continua*, for which cf. Aen. 1. 198 *neque enim ignari sumus ante malorum* (*τῶν πρὶν κακῶν*) and probably Ter. Andr. 1. 2. 4 *eri semper lenitas*, and others quoted by Draeger. Hist. Synt. I. 111 (131), or (2) with **quaeris**; so Cicero, in complying with a request, Orat. 1. 8 *quaeris igitur idque iam saepius.*

3. **Perusina**, see introduction to el. 21. **patriae sepulcra.** Cicero Cat. 4. 6. 11 *cerno animo sepulta in patria miseros atque insepultos aceruos ciuium.* Catull. 68. 89 *Troia, commune sepulcrum Europae Asiaeque.* So again in II. 1. 27 *ciuilia busta Philippos.*

4. **Italiae.** The construction of this word is uncertain, but it probably goes both with **funera** and with **duris temporibus.** For the first use compare Cic. Prov. Cons. 19. 45 *discessum meum funus dici rei publicae, id.* 1. 2 *Gabinium et Pisonem rei publicae portenta ac paene funera*, and for the second Lucr. 1. 41 *patriai tempore iniquo;* cf. Cic. Sest. 1. 5.

5. **discordia**, almost personified as opposed to *Concordia* Lucan 6. 777 *effera Romanos agitat discordia Manes.* **egit**, 'hounded on.' So Ov. M. 14. 750 *quem iam deus ultor agebat.* Hor. Epod. 7. 17 *fata Romanos agunt.* **Romana suos**, a curiously roundabout expression. It would have been more obvious to say *ciuilis discordia egit Romanos.* But with the patriotic Propertius *Roman* is a favourite epithet. For a somewhat similar use see III. 1. 4 n. and Lucan 3. 249 *tum furor extremos mouit Romanus Oretas.*

6. **sit**, 'should be.' **puluis**, fem., an archaism.

7. **proiecta.** For the omission of *esse* see Roby 1444. **perpessa es.** The *per* emphasizes the reproach, 'you *never* repented or did your duty,' for which compare IV. 7. 26 *Paetum sponte tua, uilis harena, tegas.*

8. This line is a striking instance of a peculiarity of Propertius noticed on el. 20. 17. An expression like *puluis solo contegit ossa* makes the same thing a personal agent in an action and then the instrument with which the action is performed.

9. **supposito campo**, probably dat. after **proxima**, as **contingens** takes an acc. in this sense, e.g. Livy 10. 21. 8.

10. The apodosis to v. 3. The sense is 'If you know Perusia, you know my birthplace Umbria.' For the thoroughly Latin form of expression compare V. Ecl. 3. 23 *si nescis, meus*

ille caper fuit, 'I tell you that was my goat.' **terris**, 'land, soil.' So nearly the same as *glaeba*. Compare this passage with Aen. 1. 531 *terra antiqua, potens armis atque ubere glaebae*, and Hor. Od. 1. 4. 10 *flore terrae quam ferunt solutae* with Virg. G. 1. 44 *Zephyro putris se glaeba resoluit.*

II. v.

Introduction and Argument.

The first rebuke to Cynthia that we find in Propertius. There is nothing to determine the date.

Is this report of your profligacy true, Cynthia (1, 2)? I will punish you. I will find another and a truer love (3—8). I will go, I must go at once, lest the lover's weakness make me relent (9—14). I shall suffer too by the separation, but only at first (15, 16). Be warned, Cynthia, and do not bring my resentment on your head. Even the sheep is sometimes roused to retaliate (17—20). I will take the revenge of a poet, not of a churl, and will consign you to posterity as fair but fickle (21—28). This will make you smart (29, 30).

1—8. 'Is this true, Cynthia, that thou art bruited through all Rome, that thou art living in open shame? Have I deserved to look for *this*? Traitress, thou shalt pay me penalty. With me too, Cynthia, shall the North wind blow. Still shall I find out of all your treacherous crew one maiden who will consent to be ennobled by my verse, nor flout me with thy hard ways, but carp at thee. Ah, too late wilt thou weep that wast beloved so long!'

1. **uerum**, 'true,' not 'fair.' Propertius cannot believe his ears. **ferri**, usually impersonal*, *fertur*; but here like Gr. πονηρῶς φέρεσθαι Xen. Hell. 1. 5. 17 'to be ill spoken of,' *differri*; cf. Suet. Caes. 20 *utque uulgo mox ferrentur hi uersus*, 'were circulated.' **te**, in a double sense, (1) 'Cynthia's *name*,' or 'reputation,' with *ferri*, (2) C. *herself* with *uiuere*. For the first use cf. 1. 11. 7 *et te nescio quis...sustulit e nostris, Cynthia, carminibus?* and 1. 5. 26 n.

2. **non ignota**, *meiosis*, 'known to all. Compare Ovid's imitation Am. 1. 13. 34 *an putat ignotam nequitiam esse*

* I.e. when no infin. follows.

suam? **nequitia**, frequently used by Propertius in this connexion; sometimes with grave reproach, sometimes in a lighter sense, 'frowardness, naughtiness,' as IV. 9 (10). 24.

3. **sperare**, 'expect,' so Gr. ἐλπίζειν. In *Cicero* only with *non* or in irony.

4. **et nobis.** Cf. Virg. Ecl. 3. 44 *et nobis idem Alcimedon duo pocula fecit.* **Aquilo.** Lachmann's conjecture **aliquo**=*alio quo*, 'to some other port,' is inviting; cf. Brut. ap. Cic. Fam. 11. 1. 3 *migrandum Rhodum aut aliquo terrarum.* The sense will then be 'I on my part will seek a fresh love.' But it is not necessary. *Aquilo* is, as Prof. Ellis points out, *the* treacherous, stormy wind of Propertius; compare the whole of IV. 6, esp. lines 13, 71, and v. 11 of this elegy. Besides the metaphor is not uncommon in amatory poetry; cf. Meleager Anth. Gr. 5. 190 κῦμα τὸ πικρὸν Ἔρωτος ἀκοίμητοί τε πνέοντες ζῆλοι and 12. 167 χειμέριον μὲν πνεῦμα. **uentus**, in apposition with *Aquilo.* So Aul. Gell. L. L. 2. 30 *Aquilones uenti*, Caes. B. G. 5. 7 *Corus uentus*, and elsewhere.

5. **inueniam.** Theocr. 11. 73 εὑρήσεις Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν and Virg. Ecl. 2. 73. **tamen**, explained by **fallacibus**, 'though they are treacherous, I will yet find one.' Cf. el. 4. 20 *unde tamen ueniant tot mala, caeca uiast*, i. e. though we cannot see the way, it must be there; so Ov. Tr. 1. 5. 81, 82 *denique quaesitos tetigit tamen ille Penates; quaeque diu petiit, contigit arua tamen.* It thus nearly=*tandem.* e multis unam, a favourite antithesis with the ancient writers; Hor. Od. 3. 11. 29 *una de multis.*

6. **nota.** So Ov. Am. 1. 10. 60 *quam uolui, nota fit arte mea.*

7, 8. **tam duris.** Cf. I. 16. 18 *tam duris clausa tacet foribus* and note. For **duris moribus** compare I. 17. 15 *nonne fuit melius dominae peruincere mores? quamuis dura, tamen rara puella fuit.* Petrarch imitates Propertius, Sonnet 220

> *Che pur il remembrar par mi consumi,*
> *Qualora a quel dì torno ripensando.*
> *Come uenieno i mei spirti mancando*
> *Al uariar de' suoi duri costumi.*

nec...et 'and not...but.' For examples see Roby 2241. **uellicet**, 'pluck at, pull to pieces,' of abusing people in their absence; Hor. Sat. 1. 10. 79 *uellicet absentem*, Cic. Balb. 26. 57 *more hominum inuident, in conuiuiis rodunt, in circulis uellicant, maledico dente carpunt.* It certainly cannot mean

'vex and annoy you by the contrast of her attachment with your levity,' P. Cynthia was not likely to be influenced by such a sentimental consideration.

9—16. 'Now is thy wrath fresh, Propertius; now is the time to depart. If resentment be withdrawn, love, trust me, will return. Not so lightly do Carpathian waves change before the Northern blasts or the dark cloud eddy with the fitful South, as angry lovers relent at a word. While thou mayest, withdraw thy neck from the unfair yoke. Thou wilt suffer some pain, too, but only for the first night. Every ill in love is light, if thou do but bear it.'

9. **nunc est ira recens**, addressing himself, sudden changes of the person being common in Prop. See Introduction. **discedere**, 'to part' from my mistress. Cf. IV. 25. 7 *flebo ego discedens;* so *abire* I. 4. 2 *mutatum domina cogis abire mea.*

10. **dolor**, the pain of wounded feelings, 'resentment.' Cf. el. 8. 36 *tantus in erepto saeuit amore dolor.*

11. **ita**, closely with **uariant**. P. is wrong in saying 'supply *facile*.' For the variation in the expression *non ita uariant quam facile mutantur* (v. 13) compare III. 6 (5). 1—9, which is even still stranger, *non ita...gauisus est...nec sic...uidit quanta ego collegi gaudia:* and II. 9. 33 *non sic incerto mutantur flamine Syrtes nec folia Hiberno tam tremefacta Noto quam cito feminea non constat foedus in ira.* **uariant** includes the changing colour (for which see v. 2. 13 n.) and the changing motion. The tossing waves are chequered by alternating patches of light and shade. For an enumeration of the tints which the sea assumes see Cic. Ac. 2. 33. 105. **Aquilo** is the *dark* wind (*aquilus*).

12. **uertitur**, 'rocks.' Cf. Lucr. 5. 504.

13. **mutantur uerbo**. Compare II. 4. 21 (31) *alter saepe uno mutat praecordia uerbo.*

14. **iniusto**. The best commentary is Ovid's imitation R. A. 90 *et tua laesuro subtrahe colla iugo.*

15. **aliquid sed prima nocte**. Observe here first that it is in accordance with Propertius' manner to contrast two phrases by *sed* which are not grammatically parallel (*aliquid... prima nocte*), cf. v. 1. 98 *uera sed inuito contigit ista fides* and IV. 7. 46; and secondly the pregnant emphasis of the *sed* clause 'but only *just* for the first night.' This emphasis indeed some-

times overpowers the adversative meaning of the *sed* which becomes merely = καὶ ταῦτα 'and that too'; so in Mart. *haec sunt quae relegente me solebas rapta exscribere, sed Vitellianis.*

16. **si patiare leuest.** An 'allied fact' (a 'general truth,' *leuest*) is here substituted for the proper hypothetical apodosis (the particular statement 'you will be relieved'); see Roby 1574 (1). 'You will see the truth of the general statement that the woe is light, supposing you bear it.' For the sense cf. Hor. Od. 1. 24. 19, 20 *leuius fit patientia quicquid corrigerest nefas.*

16—end. 'But in the name of our lady Juno's sweet claims do thou cease, my life, to turn thy passions against thyself. 'Tis not only the bull that strikes his enemy with crooked horns; nay, even the injured sheep turns upon her pursuer. Nor will I tear the robe from thy perjured limbs nor will I let my anger burst the barred doors before me; nor could I bear to pluck thy braided hair in rage or strike thee with my hard clenched hands. Let some churl seek a combat so degrading whose brows the ivy has not circled. I will write then what no life of thine can efface: "Cynthia's form is queenly, Cynthia's words are light." Trust me, howsoever thou disdain the mutterings of report, this verse, Cynthia, will blanch thy cheek.'

17. **at**, as in III. 8 (7). 13, &c., marks a sudden appeal. **Iunonis.** Iuno *Pronuba* is meant. Prop. elsewhere speaks of his attachment to Cynthia as a legitimate marriage; e.g. IV. 20. 26 (16) *sacra marita.* **dominae**, not otiose but marking Iuno's power. 'Do not provoke the *domina dea*,' Ov. Am. 3. 13. 18. **dulcia**, a favourite word of Prop. in this connexion (e.g. IV. 14 (15). 10), touches a gentler chord. **iura**, the rules which she imposes and you should obey; cf. Ov. M. 6. 535 *coniugialia iura.*

19. **hostem** properly denotes a *public*, an *avowed* enemy; so here it may = the bull's *natural* foe. Cf. Hor. Od. 4. 4. 10 *qualem...alitem...in ouilia demisit hostem uiuidus impetus.* Propertius, however, uses it elsewhere as simply = *inimicus*, e.g. II. 4. 17.

20. **uerum etiam**, a very rare collocation, except in Cicero. Hor. Sat. 1. 6. 83 has *uerum...quoque.* **instanti**, if he follows her up, drives her to bay; cf. Livy 10. 36. 3 *ni cedenti instaturum alterum credidissent*, Plaut. Curc. 3. 6 *si me* (or *mi*) *instabunt.* **repugnat**, rare with a dative in the *lit.* sense; but cf. the use of *pugno* with one Aen. 11. 600, &c. **ouis laesa**, as we say 'a trodden worm.'

21. **corpore** with **periuro**, the punishment, like the fault, being corporal; compare I. 20. 48 n. **scindam uestes**, a frequent habit of the Roman *inamorato* in his jealous moods. Cf. Hor. Od. 1. 17. 27, 28 *ne...scindat haerentem coronam crinibus immeritamque uestem.*

22. **mea ira**, almost = *ego iratus*, cf. *Herculis error* I. 20. 15 n.; I. 18. 14 *non ita saeua tamen uenerit ira mea ut*, &c. is another way of putting it. **fregerit.** Ov. Am. 1. 9. 20 *hic (miles) portas frangit, at ille (amator) fores.*

23. **conexos**, 'fastened up, dressed,' which was usually done by braiding it and then making it up into a knot behind or bringing the ends round to the front again, Becker Gallus p. 439. It was kept in shape by bands or a pin, *ib.*

24. **ausim.** For these old optative forms (*sim, siem* = Gk. *ἑ(σ)ίην*) see Roby 619 sqq. **pollicibus**, 'fists'; the aid of the thumb being indispensable for clenching the hand. In v. 7. 12 *pollicibus* means the *fingers* or their joints.

25. **turpia**, because with a woman. Cf. Aen. 2. 583 *nullum memorabile nomen feminea in poena est nec habet uictoria laudem.*

26. **hederae.** The busts of poets, the votaries of Bacchus (v. 6. 76), were adorned with ivy; Pers. Prol. 6 *quorum imagines lambunt hederae sequaces.*

27. **igitur.** We might have expected *sed;* but it is like Propertius to give the conclusion (as a conclusion) without the steps of the argument. Here the connexion is 'I shall not punish you in the vulgar way.' [But I shall not let you go scot free.] 'Therefore I shall punish you as a poet.' So precisely in III. 12 (10). 17—23 *ipse ego uenabor...non tamen ut uastos ausim temptare leones...haec igitur mihi sit lepores audacia molles excipere.* **tua aetas**, i.e. however long your life may be, you cannot live it down. In a somewhat different sense I. 6. 21 *nam tua non aetas unquam cessauit amori;* cf. Pind. Pyth. 6. 26 *ταύτας δὲ μήποτε τιμᾶς ἀμείρειν γονέων βίον πεπρωμένον.*

28. A striking instance of two contrasted clauses corresponding in outward form but not in substance: 'Cynthia is a potent beauty, Cynthia is light of word.' **forma potens**, used of the beauty itself in IV. 20. 7 *est tibi forma potens.* It is here the opposite of *leuis figura*, I. 4. 9 *si leuibus fuerit collata figuris.* Cf. *formas*, 'beauties,' III. 26. 7 (20. 53). **uerba**, here for 'pledges, promises.' Cf. n. on I. 8. 22. The *acc.* is remarkable. It must fall under the head of acc. of 'part con-

cerned, Roby 1102, though it is a strain of the conception to regard 'words' as a *part* of a person.

29. **quamuis**, 'however much,' as P. rightly. Prop. also uses it with the *subj.* in the sense of 'though,' as a rule, though the *indic.* is found in four passages. **murmura famae**, so Ov. Her. 9. 41.

30. **pallori**, 'a cause of paleness,' to be added to the list of predicative datives in Roby Gr. I. p. xxxvii.

II. vii.

Introduction.

This poem is addressed to Cynthia, and was written some time after the law referred to in the Introduction had been brought forward. It is a jubilant assertion of the impotence of enactments against love and a renewal of his faith to his mistress.

Argument.

Cynthia certainly shewed unfeigned joy when the obnoxious law was abandoned: yet, though it proceeded from one greater than Jove, it could not have parted us (1—6). I would have suffered anything sooner than have left my love to her woe (7—12). I am not likely to be the father of soldiers; why then should I marry (13, 14)? If my love could go with me, I would gladly campaign. For it is through her that I am so renowned (15—18). May we be all in all to each other. This will be better than marriage and offspring (19, 20).

1—6. 'Certes Cynthia rejoiced that the law was swept away whose issuing a while ago made us both weep long lest it should part us, though Jupiter himself could not sunder two lovers against their will. "Yet great is Caesar." But Caesar is great in arms. The conquest of peoples is of no avail in love.'

1. **certe**. Propertius looks round, as it were, and reassures himself by the reflection that about Cynthia's joy there can be no doubt. So *certe* comes to mean 'at least.' Cf. III. 22. 23 (18. 43) *certe isdem nudi pariter iactabimur oris*. This should have prevented Lachmann and others from reading *es* for *est*. *certe* begins a poem as in I. 18. Cf. the Introduction. **sublatam** implies nothing about the manner in which the law was got rid of. **legem**. See Introduction.

2. **quondam.** This *seems* to imply some considerable lapse of time. **edicta.** A loose use; *promulgata* is the proper word. Compare, however, Curt. 6. 11. 20 *legem remittere edixit rex.* **flemus.** An extension of the historical pres. to a dependent sentence. Their tears are yet present to Propertius. Compare v. 1 and Virg. Aen. 2. 275 *quantum mutatus ab illo Hectore qui redit exuuias indutus Achillis,* where Aeneas has Hector's brilliant return in his mind's eye. There is another use of the *pres.* for the *preterite,* where the effects of a past action continue into and affect the present v. 1. 121 *Umbria te edit,* Gk. ἡ τίκτει σε, 'is thy mother.' For fear drawing tears cf. III. 23. 7 note.

3. **ni,** a rare bye-form of *ne* found in inscrr. (beginning 105 B.C.) and probably in Aen. 3. 686. Cf. Roby 2225. **diuideret, diducere.** There is no difference of sense as P. thinks; see III. 7. 3 n.

4. **Iuppiter ipse.** Cf. II. 22. 22 (18. 42) *incendat nauem Iuppiter ipse licet.*

5. **at magnus Caesar.** Observe the skilful way in which this gross flattery is served up. To supply *potest diducere* makes it far less effective.

6. **deuictae gentes**=τὸ κατανενικῆσθαι τὰ ἔθνη, a predicative use of the part. of which Prop. is fond. Cf. Introduction.

7—12. 'For sooner would I have borne this head to quit its neck than have found the heart to quench the torch of love at the bidding of a bride, or have passed, a husband, by thy closed doors and looked back with streaming eyes on what I had betrayed. Ah, what sleep would the notes of my marriage-flute have brought thee then, that flute more dismal than the funeral trumpet.'

7. Compare Hom. Il. 2. 259 μήκετ' ἔπειτ' Ὀδυσῆι κάρη ὤμοισιν ἐπείη and Ovid's shameless appropriation of this passage Her. 16. 153 *ante recessisset caput hoc ceruice cruenta quam tu de thalamis abstraherere meis* and Pont. 2. 8. 65. **citius,** 'sooner,'='rather,' old Eng. *rathe* being early. **paterer.** For *pati* cf. I. 8. 15 n. The imperf. subj. in **paterer, transirem** denotes here '*continuous states* supposed *contrary to the fact* to have occurred in *past* time' (Roby 1530, 1532 (c))= 'I should have been suffering.' The student should, however, observe that this translation is not available, and that we have to translate 'I should have suffered,' which is also the translation we use for *passus essem,* Roby 1530 (d).

8. **possem** after *paterer* is a variation or redundancy, for which compare el. 5. 11 note. It occurs in other writers, e.g. Livy 2. 34. 12 *haud tam facile dictu est faciendumne fuerit quam potuisse arbitror fieri.* **more.** *amore* the received reading is most unsatisfactory. The use of **faces** for 'passion' is in itself no doubt possible. So Stat. Ach. 1. 636 and elsewhere. But here it is intolerably harsh; for the mind at once connects it with **nuptae**, and thinks of the marriage-torch; cf. Ov. Her. 13. 160 *perque pares animi coniugiique faces*, and compare 1. 8. 21. *amore* too is not the right word. Besides *more* is the MS. reading, and that is, at least, not more unsatisfactory. It probably means 'at the will or humour of a bride'; cf. Ter. Andr. 1. 1. 125 *alieno more uiuendum est. perdere faces* might either be taken to refer to the waste at a wedding or else metaphorically as in the translation.

9. **transirem.** A rare use, copied by Ov. R. A. 785 *di faciant possis dominae transire relictae limen.* Propertius, however, always has *transire* for *praeterire*, which he does not use except in the *part.*

10. **udis.** Comp. Ov. Her. 12. 55 *oculis abeuntem prosequor udis.*

11. **qualis somnos**, i.e. *amaros* v. 7. 5 *cum mihi somnus ab exequiis penderet amarus;* cf. 1. 16. 22. We should say 'what *nights*.' **caneret**, either 'cause by its sound' = *canendo efficeret*, Hertzb., who compares Virg. Ecl. 4. 46 *talia saecla suis dixerunt currite fusis* 'run with these ages,' or, as I prefer, 'give the signal for,' like *cecinit iussos inflata receptus* Ov. M. 1. 340. In any case it is a strange use.

12. Compare Ovid's imitation Her. 12. 140 *tibiaque effundit socialia carmina uobis at mihi funerea flebiliora tuba.* The flute was played during the conducting of the bride home (*deductio*) Becker Gall. p. 161. **tuba.** The *flute* was also used at funerals; cf. Ov. F. 6. 660 and Becker Gall. p. 511, but the more powerful trumpet made it less noticeable. So that *tuba* is taken as the typical funeral instrument. Cf. v. 11. 9 and Pers. 3. 102 *hinc tuba, candelae*, &c.

13—20. 'Why should I furnish sons for my country's triumphs? From my blood will no soldier spring. Yet if the maid I love accompanied a real camp, Castor's great horse would not make speed enough for me. For hence my glory has won its far renown, that glory wafted to the Borysthenes' wintry sons. Thou, Cynthia, only art my joy: may I be only thine. This love will be more precious, yea than offspring of my blood.'

13. Here begins a new division, marked in many of the mss. as a separate poem. 'I cannot serve my country by resigning my love: then why should I do it?' **unde**=*πόθεν* 'from what cause,' as in Flor. 3. 12 *unde enim populus Romanos agros flagitaret nisi per famem quam luxu fecerat?*; but only here for the more usual and logical *quo*, 'for what purpose,' as in Hor. *quo mihi fortunam si non conceditur uti?* **triumphis**, to win them and take part in them.

14. We may well believe this: see the amusing passage III. 12 (10). 17—24 and Introduction.

15. **uera castra**, *real* warfare, opposed to the *militia Veneris* v. 1. 137. Cf. III. 1. 19 *haec ego castra sequar* and note, and compare also I. 6. 29 *non ego sum laudi non natus idoneus armis: hanc me militiam fata subire uolunt.* **meae puellae**, the indef. plur. Prop. does not necessarily mean more than Cynthia. So v. 9. 34 *defessis uiris* of Hercules only. Comp. Introduction.

16. **sat**, either (1) as an *adj.* and *pred.* in which case **iret** is put for the less vivid *esset;* compare Aen. 7. 470 *se satis ambobus Teucrisque uenire Latinisque*, 'he was a match for': or (2) as an *adv.*, so that *iret* is put for some more special word, e.g. *properaret*, as is not uncommon in Prop.; cf. v. 11. 60 n. **equus**, Cyllarus, Virg. G. 3. 90.

17. **hinc**, i.e. *a puellis; not*, as P., 'from my profession as a poet.' **etenim**, since I cannot surrender what has brought me so much glory. **tantum meruit mea gloria nomen.** Compare III. 5. 21 and Tib. (?) 4. 1. 29 *nec tua maiorum contentast gloria fama.* This is another instance of Prop.'s 'disjunctiveness'; cf. I. 20. 17, 22. 8 notes. *mea gloria*='I in my illustrious aspect,' as in Tib. *tua gloria*='you in your thirst for fame.'

18. **hibernos.** Cf. v. 3. 9 *hiberni Getae.* **Borysthenidas**, the *sons* of the Borysthenes,' a very modern expression for the dwellers near the river. But compare II. 9. 17 *tunc ueris gaudebat Graecia natis*, 'in true daughters.' *Borysthenis* was another name of the town *Olbia* near the Dnieper: but Propertius can hardly mean its inhabitants. **lata.** I cannot admit that Propertius means that the legionaries take his poems with them on their expeditions (as in Mart. 11. 3). It is of course a poetical hyperbole as in the hymn 'From Greenland's icy mountains.' Prop., as a poet, likes to send his glory *somewhere*, to give it a 'local habitation and a name.' Cf. Tib.

l. 5. 36 *haec ego fingebam quae nunc Eurusque Notusque iactat odoratos uota per Armenios.*

19. **tu mihi sola places**, reproduced in Ov. A. A. 1. 42 and in pseudo-Tib. 4. 13. 8. **patrio sanguine**, 'offspring which makes me a father,' a very harsh and strange expression, and not justified by Cic. Sext. Rosc. 24. 66 which is quite different: nor can it mean 'the Roman race in a general sense,' P. *sanguine* is prob. corrupt and has got in from v. 16, where it comes in the same place. I would read **nomine** and compare Lucr. 1. 88 *quod patrio princeps donarat nomine regem*, 'I prize happy love more than the name of father'; so in Greek Soph. Tr. 817 *μητρῷον ὄγκον ὀνόματος*. Something may be said for Burmann's emendation *Partho sanguine*, 'spilling the blood of the enemies of Rome.'

III. i.

Introduction.

This poem is an announcement that Propertius intends to abandon love themes and celebrate the feats of Augustus. It is a very vexed question whether it is the introduction to a fresh book. If it is, it must be regarded as a false start, as only one poem in the book (xxix., the opening of the temple of the Palatine Apollo,) has anything to do with Augustus. See more in the Introduction. There is little doubt about the time it was written. It must have been written when the expedition of Aelius Gallus into Arabia was in contemplation or progress, and before its disastrous termination in B.C. 24. The negotiations with Phraates were also pending which were concluded in B.C. 23. Hence it was probably composed in the first half of B.C. 24. Cf. note on l. 15.

Argument.

I must change my subject and take a bolder flight. Enough of love. I will sing of war (1—12). Parthia, India, Arabia, the furthest land in the world shall all be subdued to Augustus. This is the great theme that is to inspire me (13—20). This is my humble offering to his greatness (21—26).

1—6. 'But now 'tis the time to bid other dances pass over Helicon; 'tis time to let the Haemonian steed range over the plain. Now am I fain to sing the squadrons' courage for the

fight and to tell of the warfare of my chief for Rome. Though strength fail me, yet daring surely will be merit: in great things it is enough even to have shewn the will.'

1. **sed** breaks off the train of thought and introduces a new one. So Ter. Ph. 5. 5. 5 AN. *sed Phormiost, quid ais?* *at* is generally used for this purpose at the beginning of a book; so Aen. 4. 1 *at regina*, &c. **aliis choreis**, i.e. not the *molles choros* of III. 32 (26). 42, but the severer measures of epic poetry. For the metaphor see IV. 1. 4 note.

2. The metaphor changes from the dance with the Muses on Helicon to the field of song over which the poet guides his inspired car. So Pindar speaks of 'a four-horsed car of the Muses,' Pyth. 10. 65; and so frequently in Latin poets, e.g. Virg. G. 2. ult., Juv. 1. 19 *cur tamen hoc potius libeat decurrere campo per quem magnus equos Auruncae flexit alumnus* seems to have this passage in view. The moderns generally prefer the single horse, the Pegasus. So in English

'I bridle in my struggling Muse with pain,
That longs to launch into a bolder strain.'

campum dare. A humbler writer would have said *frena dare.* Cic. Mur. 8. 18 says less boldly *nullum nobis sors campum dedit in quo excurrere uirtus cognoscique posset.* **Haemonio,** Thessalian horses and horsemen being proverbially good, Ἵπποι Θεσσαλικοὶ Λακεδαιμονίαι τε γυναῖκες. So in Anth. Gr. 9. 21. 1 Thessaly is called πωλοτρόφε. *Haemonia* is a poetical name of Thessalia, from *Haemon*, the reputed father of its eponymous hero Thessalus; see Rhianus quoted by Schol. on Apoll. Rhod. 3. 1090 ὁ δ' αὖ τέκε Θέσσαλον Αἵμων.

3. **memorare,** not substantially different in sense from **dicere,** v. 4. These variations are very common in Propertius, and give great freshness to his style: v. 3. 57 *flore sacella tego, uerbenis compita uelo,* II. 7. 3 *diuideret...diducere,* ib. v. 8 note. **fortes ad,** cf. Virg. G. 3. 50 *fortes ad aratra iuuenci,* Ov. F. 2. 686 *fortis ad arma.*

4. **Romana.** Propertius, like his contemporaries, breathes the spirit of imperial Rome (*tu regere imperio populos, Romane, memento*). Compare the proud phrase III. 11. 4 (9. 26) *turpis Romano Belgicus ore color.* **mei ducis,** taken by Ov. A. A. 1. 202 *Eoas Latio dux meus addat opes.* The *mei* shews the poet's warm personal interest. The *ducis,* as P. thinks, refers to the title *imperator.*

5. **audacia,** rare in a good sense. "It is almost confined to the poets and battle descriptions in the historians." J. S. R.

With this whole passage and v. 23 compare pseudo-Tib. 4. 1. 1—7 *Te, Messala, canam quamquam me cognita uirtus terret ut infirmae nequeant subsistere uires, incipiam tamen; at meritas si carmina laudes deficiant...est nobis uoluisse satis.*

6. **laus**, a prose writer would usually have the dative. Cf. II. 1. 47 *laus in amore mori.* **uoluisse.** Cf. n. on I. 1. 15.

7, 8. 'Let opening life sing the delights of love and closing life the outbreaks of war. I will sing of war, since I have written of my fair.'

7. **prima aetas**, Pind. N. 9. 42 *ἐν ἁλικίᾳ πρώτᾳ.* **extrema**, not to be pressed. The antithesis *prima...extrema* has run away with Propertius. In his case the interval cannot be more than six years at the most. **tumultus**, 'risings.' The best commentary on it is Virg. G. 1. 465 *operta tumescere bella.* It is specially used of a rising in Italy or *Gallia Cisalpina;* cf. Cic. Phil. 8. 1. 3. Propertius uses it interchangeably with *bella*, e.g. III. 21. 7.

8. **quando** = *quoniam*, quite classical, especially with *quidem.*

9—12. 'Now would I move with staider gait and serious look; now doth my muse teach me another lyre. Rise, my soul, at last from thy lowly strain: take strength, Pierian nymphs: high is the tone ye now will need.'

9. **uolo** shews alacrity; cf. Cat. 6. 16 *uolo te ac tuos amores ad caelum lepido uocare uersu.* Propertius is, however, fond of these 'potentials'; cf. Introduction. Observe the *ŏ* and cf. Introduction. **subducto uoltu**, *not* 'withdrawn into itself' P., but 'drawn up.' For *subducere supercilia*, 'to draw up the eyebrows,' was a mark of austerity; see Turpil. ap. Non. 399. 30 (fr. 68) *quom antea uidebam stare tristes, turbido uoltu subductis cum supercilis senes*, Senec. Ep. 48 med. &c. **procedere**, I. 2. 1 n.

10. **aliam citharam**, i.e. a more exalted strain; Hor. Od. 4. 2. 33 *concines maiore poeta plectro Caesarem.* **mea**, she is *a me nata* IV. 1. 9. **docet**, as the Muses did Hesiod. Theog. 22 *αἵ νύ ποθ' Ἡσίοδον καλὴν ἐδίδαξαν ἀοιδήν.* So in v. 1. 133 Apollo dictates to the poet, *tum tibi pauca suo de carmine dictat Apollo.*

11. **anima** = *anime*, 'soul,' a rare but not unexampled use. Cic. Nat. D. 1. 31. 87 *animam rationis consilique participem.*

Sall. Jug. 2. 2 *ingenii egregia facinora, sicut anima, immortalia sunt.* Iam with surge.

12. magni oris. This phrase arose from a transference or confusion of thought. An *os magna sonaturum* Hor. S. 1. 4. 44 became an *os magnum* by association; Virg. G. 3. 294 *magno nunc ore sonandum.* Contrast *parua ora* IV. 3. 5 n.

13—18. 'Euphrates now proclaims that none of Parthia's horsemen turn their glance behind them and repents it that it has not sent the Crassi back. Yea, India submits its neck to thy triumph, Augustus, and the house of virgin Araby trembles before thee, and wherever there is a land receding from the verge of the world, that land in time to come will be captive and feel thy hand.'

13. Phraates agreed to restore the standards and prisoners taken from Crassus in B.C. 23, but did not do so till B.C. 20. equitem, possibly 'not a single horseman.' Cf. for the use of the simple sing. Cic. Tusc. 1. 14. 31 *ergo arbores seret diligens agricola quarum adspiciet bacam ipse numquam* 'not a berry of which'; and Prop. I. 9. 11. It may also be the collective.

14. Crassos, the Crassi, father and son, their troops and standards.

15. India, not=*Aethiopia* (Hertzberg). The reference is to the embassy from India mentioned in Dio Cassius 54. 9 where, speaking of the envoys who came to Augustus at Samos in B.C. 20, he says 'A very large number of embassies came to him, including one from the Indians, who had already sent envoys *on a previous occasion* (προκηρυκευσάμενοι πρότερον), and now formed an alliance with him, giving presents, amongst which were tigers, which, till then, the Romans had never seen nor the Greeks either, I believe.' Cf. Hor. quoted on v. 16. Auguste. v. 6. 23 n.

16. domus, a bolder expression than in Virg. G. 2. 115 *Eoasque domos Arabum.* intactae, which has not yet surrendered its treasures to us. Hor. Od. 3. 24. 1 *intactis opulentior thesauris Arabum et diuitis Indiae.* Arabiae. The expedition of Aelius Gallus into Arabia B.C. 24 was a miserable failure, chiefly through the treachery of Syllaeus, the king of the Nabathaei.

17. et si qua. The turn of the expression reminds us of Virg. Aen. 7. 225 *auditi et si quem tellus extrema refuso submouet Oceano*, where, as here, *Britain* is meant, the goal of Roman aspirations in the West. For the indefinite *si qua* comp. Introduction. extremis, 'on the edge,' bounding the

world. Cf. IV. 13 (14). 7 *ad extremas stat femina metas.* **se subtrahit,** 'withdraws,' a sort of middle. A good commentary is v. 9. 56 *qua se submota uindicat ara casa;* comp. IV. 8 (9). 15 n. and Introduction.

18. **sentiet manus tuas.** Cf. III. 7 (6). 18 *scissa ueste meas experiere manus.* Augustus never seriously intended to conquer Britain, and Tacitus attributes to him a *policy* of non-intervention, Agr. 13 *longa obliuio Britanniae etiam in pace; consilium id diuus Augustus uocabat, Tiberius praeceptum.* **postmodo,** 'a while after,' is to *postmodum* as *anno ante* is to *ante annum.*

19—26. 'This camp will I follow. By singing of thy camp I shall become a mighty bard. May Fate keep that day in store for me. As, when in lofty statues men cannot touch the head, they lay the garland here low at their feet, so I, all powerless to climb in my song thy glory's height, present cheap incense in humble offering. For not as yet have my strains reached the springs of Ascra; but Love has only dipped them in Permessus' stream.'

19. **haec castra,** i. e. not those of Venus; carrying out the idea of vv. 7, 8. Cf. II. 7. 15 n. **sequar,** sc. in spirit and with my song; cf. IV. 9. 53.

20. **hunc diem,** i. e. that which sees me a great poet by singing Augustus' praises; cf. Ar. Pax 346 *εἰ γάρ ἐκγένοιτ' ἰδεῖν ταύτην μέ ποτε τὴν ἡμέραν.* Compare Tib. 1. 3. 93, Ov. Pont. 1. 4. 57.

21 sqq. One of the noblest images of ancient poetry. It loses something, however, through not being consistently carried out, Propertius, *more suo,* changing the metaphor in v. 24.

22. **hic,** as P. rightly, explained by **ante pedes** = Gr. *αὐτοῦ ὑπὸ ποσίν.* So in I. 19. 7 *illic Phylacides iucundae coniugis heros non potuit caecis immemor esse locis illic* is explained by *caecis locis.* **ante pedes.** Cf. Ov. Am. 2. 13. 24 *ipse feram ante tuos munera uota pedes.* **corona,** a frequent form of offering; cf. Hor. Od. 3. 23. 15 *paruos coronantem marino rore deos fragilique myrto.*

23. **inopes,** only here with *inf.,* for which see Roby 1361. **laudis conscendere carmen,** 'to rise to the height of a song which represents your merits.' The best paraphrase is that of the pseudo-Tibullus (l. c. on v. 5) *meritas si carmina laudes deficiant.* For the metaphor in *conscendere,* taken from the inspired mount of Helicon, compare v. 10. 3, 4 *magnum iter*

ascendo, sed dat mihi gloria uires: non iuuat e facili lecta corona iugo. Perhaps Prop. is thinking of Hesiod Op. 657 ἔνθα με τὸ πρῶτον λιγυρῇς ἐπέβησαν ἀοιδῆς.

24. **pauperibus.** Alciphron Ep. 3. 35: 'They contributed each according to his means or superfluity, one a ram, the poor man a cake, the still poorer a lump of *frankincense*.' So pseudo-Tib. 4. 1. 7 and 14 *nec munera parua respueris...paruaque caelestes pacauit mica.* **sacris.** For this metaphor cf. IV. 1. 3.

25. **nondum etiam.** Müller's alteration **etenim** is unnecessary, as the omission of a connecting particle need not surprise us in our author and *nondum etiam* is a common phrase for 'not yet.' **Ascraeos.** Heliconian and hence poetic (see next note). Cf. III. 4. 4 *Ascraeum sic habitare nemus.* **fontes,** opposed to **flumine.** 'I have not drunk of the fountain-head of song. I have merely been dipped in the stream that flows from it.'

26. **Permessi.** The source of this river is the fountain *Aganippe* on the N.E. of Mount Helicon. It flows past *Ascra* and joins the Holmeus, and the combined streams fall into the lake Copais. **lauit,** one of the ways of receiving inspiration. Hesiod. Theog. 5 makes the Muses bathe in Permessus. **Amor.** Cf. for the sense II. 1. 3, 4 *non haec Calliope non haec mihi dictat Apollo; ingenium nobis ipsa puella facit.* Meleager makes Love melt the wax for the tablets of the poetess Nossis.

III. ii.

Introduction.

It is surprising that this graceful little poem should have been regarded as a fragment. In its miniature perfection it reminds us of the best Greek ἐπιγράμματα, the ancient 'sonnets.'

It is the beginning of the end. The indifference which it professes may be easily hardened into final renunciation.

1, 2. 'Others may write of thee or thou mayst be unknown. He may praise thee who would place his seeds in barren ground.'

1. The turn of the verse is imitated by Ov. Her. 20. 73 *quamlibet accuses et sis irata licebit.* The omission of the

name with **de te** increases the emphasis, there being no doubt who can be meant.

2. A proverb, for wasting one's toil, like ploughing the sand. Juv. 7. 49 *litus sterili uersamus aratro.*

3—6. 'All thy endowments, believe me, shall the black day of death at last sweep before him in a single bier, and the traveller shall pass thy bones with scorning, nor shall he say "These ashes were once an accomplished maid."'

3. **munera**, 'accomplishments, graces'; cf. I. 2. 4 *peregrinis...muneribus* and note. **lecto**, the funeral bier; III. 5. 5 n. **tecum**. Compare a late inscription (Reines. 18. 23), which shews traces of a knowledge of Propertius.

D. M.
Quid sibi uult quaeris tellus congesta uiator?
ossibus hic uxor miscuit ossa meis
nobilis Eufronia facilis formosa puella
docta opulenta pia casta pudica proba:
fortunam mirare meam; uerum exitus hic est.
omnia mecum uno composui tumulo.
i nunc et quicquam uotis melioribus opta:
absumit tecum singula sarcophagus.

Hermodoro Paragmio et Eufroniae Paragmiae Lib. Carissimis Hermodorus Praetorius Nomenculator posuit. H.M.H.N.S.

4. **auferet atra dies**, from Virg. Aen. 6. 429 *quos abstulit atra dies et funere mersit acerbo.* **extremi**, 'closing,' death the end of all things; cf. IV. 2. 20 *mortis ab extrema condicione.* In a literal sense el. 1. 17 n. For the threat compare the fragm. of Sappho Bergk 68 (19) *καρθάνοισα δὲ κείσεαι οὐδέ ποτα μνημοσύνα σέθεν ἔσσετ' οὔτε τότ' οὔθ' ὕστερον· οὐ γὰρ πεδέχεις βρόδων τῶν ἐκ Πιερίας, ἀλλ' ἀφανὴς κἠν Ἄϊδα δόμοις φοιτάσεις πεδ' ἀμαύρων νεκύων ἐκπεποταμένα.*

5. **transibit**. Compare IV. 7 (6). 27 and II. 7. 9 n. **uiator**, the tomb being by the road-side; cf. v. 6. 84 *carmen...quod currens uector ab urbe legat* and ib. v. 4.

6. **cinis hic**. N. has *haec;* and *cinis*, like *puluis* in Prop., is *fem.* sometimes, e.g. in Calvus. But Prop. elsewhere has it *masc.* **docta puella**. Cf. III. 4. 11 and Introd.

III. iii.

Introduction.

The subject of this finished little poem is a picture of the God of Love, represented in the same way as described by Eubulus in the fragment quoted on v. 14. Propertius, like Eubulus, criticises the truth of the symbolism, but in quite a different spirit. A verse translation is given in the Introd.

Argument.

He was a clever painter who painted the picture of Love as a boy (1, 2). He saw the childishness of lovers (3, 4). It was a happy thought, too, to add wings to mark the changing caprice of love (5—8), and a quiver to indicate the pangs that strike us unawares and rankle in our hearts (9—12). In my own case, Love, you are still the childish archer; but where are your wings (13—16)? Why do you pursue your victim so relentlessly? You will kill me in the end, and then who will sing of Love and Cynthia (17—end)?

1—12. 'Whoe'er he was that painted Love as a boy, thinkest thou not he had a wondrous hand? First he saw that lovers lived in blindness, wasting great blessings on a trifling fancy. Not idly too he added the waving wings and drew the God flying o'er the human heart; since, in sooth, we toss on waves that rise and fall, and in no place does the breeze with us stay steadfast. And rightly his hand is armed with barbed arrows, and a Gnosian quiver falls from either shoulder; since he strikes before that from our stronghold we descry the foe, and none depart unpoisoned from that wound.'

1. **Quicumque ille fuit**, of people whose existence we infer from their works. Cf. III. 31 (25). 27 *quicumque meracas repperit uuas*, Tib. 1. 10. 1 *quis fuit horrendos primus qui protulit enses? quam ferus et uere ferreus ille fuit.* Prop. probably has before him a passage of the comic poet Eubulus quoted on v. 14. **puerum**, predicatively. In earlier art he is represented as an ἔφηβος or youth.

2. **miras manus**, 'an inspired touch,' as we might say.

3. hic. III. 23. 12 n. **sine sensu** = ἀναισθήτως, to live in *insensibility*, without *perceiving* obvious facts; distinct

from *sine mente* which is to live without a guiding *purpose*. Cic. Phil. 2. 28. 68 *quamuis enim sine mente, sine sensu sis, tamen et te et tua et tuos nosti.* Compare Theocr. 10. 19 τυφλὸς δ' οὐκ αὐτὸς ὁ Πλοῦτος ἀλλὰ καὶ ὠφρόντιστος Ἔρως. The boy's heedless life which the poet means is well given by Pers. 3. 61, 62 *an passim sequeris coruos testaque lutoque securus quo pes ferat atque ex tempore uiuis?*

4. **leuibus curis**, through a 'worthless attachment'; *not*, as P., "*prae negligentia*" or perhaps 'with indifference.' Love is called *cura*, from the care spent on a beloved object (cf. 1. 11. 21, 22), and the anxieties it gives rise to (1. 5. 10 *curarum milia quanta dabit*). In Propertius the latter sense predominates. **bona**, wealth, fame, &c., *not* 'goods' alone as P. apparently takes it. **perire**. For this, which is virtually a change to the *passive*, *perdi* being not found (except once in Horace and in *part.*), cf. Lucan 10. 347 *ut colla ferire Caesaris et socerum iungi tibi, Magne, iuberet.*

5. **non frustra**, *οὐ μάτην, οὐκ ἔτος=merito* v. 9. Tib. 1. 5. 71 *non frustra quidam iam nunc in limine perstat*, i.e. 'it means something that,' &c. **uentosas**, i.e. light and moving quickly, from Virgil, Aen. 12. 848 *uentosasque addidit alas.* Ov. Am. 2. 9. 49 *tu leuis es multoque tuis uentosior alis* imitates Prop. There is of course an allusion to its metaphorical sense of 'fickle.'

6. **fecit**, 'represented,' as ΕΠΟΙΕΙ. Aen. 8. 630 *fecerat et uiridi fetam Mauortis in antro procubuisse lupam.* **humano corde**, abl. of *place* as in Virgil *ille uolat campis*, as v. 15 shews. In the picture he was probably represented flying from heart to heart; but Prop. has not made this clear, though Moschus has 2. 17 καὶ πτερόεις ὡς ὄρνις ἐφίπταται ἄλλον ἐπ' ἄλλῳ ἀνέρας ἠδὲ γυναῖκας, ἐπὶ σπλάγχνοις δὲ κάθηται.

7. **alterna**. This word is used for anything which shews two contrasting phenomena alternately. Here it denotes the up and down motion of the waves; in 1. 9. 24 the alternate movement of the driver's hand. So in III. 22. 34 (18. 54) *alternante uorans uasta Charybdis aqua*, and in Virg. Aen. 11. 426 *multos alterna reuisens lusit et in solido rursus Fortuna locauit*, 'the tide of fortune,' now ebbing, now flowing. **iactamur**, we lovers, by the winds which can raise or lull the sea.

8. **nostra aura**, probably the breeze that *bears us*, though it may='favourable to us.' Cf. Ov. R. A. 14 *gaudeat et uento nauiget ille suo.* The metaphor *aura* follows up and explains

uentosas, v. 5. **non ullis locis**, *not* 'in no *quarter*,' an unparalleled use of *locus*, but 'wherever we are.'

9. **et merito** = *non frustra* v. 5. **hamatis**, '*barbed* arrows.' Compare Pliny N. H. 16. 36. 65. 109: 'The nations of the East conduct their wars with reeds to which they fix points formidable from a barb which cannot be drawn from the wound.' They were then a sort of ancient 'explosive bullet.' See the drawing in Rich Dict. s. v. *Sagitta*.

10. **Gnosia**, a learned epithet, Cretan archers being famous. **utroque**. P.'s explanation of this is the best. 'The quiver when not in use hung at the back from *both* shoulders; when used it was pulled to one side, and so was suspended from the opposite shoulder. In this case Love holds the barbed arrow ready in his hand (v. 9), *because* (*quoniam*) he aims instantaneously...and does not wait to draw the arrow from the quiver.' Comp. v. 6. 40 *et fauet ex umeris hoc onus omne meis*. **iacet**, *not* for *pendet*, but of the place of the quiver low down the back, Rich Dict. s. v. *pharetratus*. So I. 11. 2 *qua iacet Herculeis semita litoribus*, 'the path stretches low.'

11. **tuti**, from our place of safety, from our stronghold. The adj. brings out with force that we are safe one moment and lost the next.

12. **ex illo uolnere**, after having been wounded by them; cf. el. 5. 39 n. **sanus**, cf. I. 1. 2, 26 notes. **abit**, *euadit*, 'gets off.'

13—end. 'With me still stay the darts, the boyish semblance stays. Yet surely he has lost his wings. Since, alas, he flies forth nowhere from my breast and wages in my blood unceasing war. What delight is it to thee to dwell in a dry heart? If thou hast shame, take thy shafts to some other mark. Better to thrill fresh victims with thy poison. It is not I, but my phantom shade that feels thy strokes. And if thou destroy it, who will there be to sing my themes, (this slight Muse of mine is great glory to thee,) to sing of my maiden's head, her fingers and dark eyes, and how daintily her feet are wont to move?'

13. **in me**, 'in my case,' cf. Introduction. **tela manent**. I am as deep struck and as foolish as any. Compare Mosch. l. c. τόξον ἔχει μάλα βαιὸν...καὶ χρυσέον περὶ νώτα φαρέτριον· ἔνδοθι δ' ἐντὶ τοὶ πικροὶ κάλαμοι τοῖς πολλάκι κἄμμε τιτρώσκει. **imago**. Hor. S. 2. 3. 320 *haec a te non multum abludit imago*.

14. **Eubulus** ap. Ath. 13. 562 *ὁ τίς ἦν ὁ γράψας πρῶτος ἆρ' ἀνθρωπίων ἢ κηροπλαστήσας Ἔρωθ' ὑπόπτερον; ὡς οὐδὲν ἥδει πλὴν χελίδονας γράφειν, ἀλλ' ἦν ἄπειρος τῶν τρόπων τῶν τοῦ θεοῦ· ἐστὶν γὰρ οὔτε κοῦφος οὔτε ῥᾴδιος ἀπαλλαγῆναι τῷ φέροντι τὴν νόσον, βαρὺς δὲ κομιδῇ· πῶς ἂν οὖν ἔχοι πτερὰ τοιοῦτο πρᾶγμα; λῆρος εἰ καὶ φησί τις.*

15. **euolat.** Cf. Meleag. Anth. Gr. 5. 212 *ὦ πτανοί μοι καὶ ποτ' ἐφίπτασθαι μὲν Ἔρωτες οἶδα', ἀποπτῆναι δ' οὐδ' ὅσον ἰσχύετε.* **nusquam,** 'nowhither,' for which Lat. has no word. Cf. Ter. Ad. 2. 2. 38 *nusquam abeo,* Cic. Att. 7. 3. 11, De Or. 1. 97; Livy 29. 17. 8, &c.

16. **adsiduus.** For the adj. cf. v. 3. 22 *aeternusque tuam pascat, aselle, famem.* **meo sanguine,** abl. of attendant circumstances, 'my blood accompanying.' See Introduction. Compare Meleager Anth. Gr. 5. 215 *ναὶ γὰρ δὴ τὰ σὰ τοξὰ τὰ μὴ δεδιδαγμένα βάλλειν ἄλλον, ἀεὶ δ' ἐπ' ἐμοὶ πτηνὰ χέοντα βέλη.*

17. **siccis,** 'drained of blood,' and therefore unable to afford you more sport. **habitare,** *κάθηται* Mosch. l. c. Cf. Juv. 14. 267, 268 *Corycia semper qui puppe moraris atque habitas,* 'nay, who live there.'

18. **si pudor est,** if you have any better feelings (1. 9. 33). So in Greek *αἰδώς* is pity. **traice** means mainly 'carry across, transport,' cf. v. 4. 78 *traicit immundos cbria turba pedes,* &c.; but there is a subsidiary sense of 'shooting,' the primary meaning with *telum;* cf. Caes. B. Civ. 3. 19. 1. Comp. Meleag. Anth. Gr. 5. 179 *ἀλλ' ἴθι, δυσκίνητε, λαβὼν δ' ἐπὶ κοῦφα πέδιλα ἐκπέτασον ταχίνας εἰς ἑτέρους πτέρυγας* and Archias Anth. Gr. 5. 98 *Ὀπλίζευ, Κύπρι, τόξα καὶ εἰς σκοπὸν ἥσυχος ἐλθὲ ἄλλον· ἐγὼ γὰρ ἔχω τραύματος οὐδὲ τόπον.*

19. **intactos,** cf. 1. 1. 2 n. **temptare,** 'thrill,' of the shooting of pain; cf. 1. 4. 25 *non ullo grauius temptatur Cynthia damno.* Contrast Virg. Aen. 1. 502 *Latonae tacitum pertemptant gaudia pectus,* of pleasure coursing through the frame.

20. **tenuis umbra mea.** I am dead (pseudo-Tib. 3. 2. 9 *ergo ego cum tenuem fuero mutatus in umbram*), and you are outraging the dead (Ov. Tr. 3. 11. 25 *quid inanem proteris umbram? quid cinerem saxis bustaque nostra petis?* cf. Prop. II. 8. 19, 20). This idea which Ovid *more suo* has vulgarized, Am. 3. 7. 16 *nec satis exactumst corpus an umbra forem,* is found elsewhere in ancient compositions, e.g. Cic.

Quint. Fr. 3. 1 *effigiem quandam spirantis mortui;* and also in modern writing: comp. Ariosto 23. 128

Non son, non son' io quel che' pajo in viso:
Quel ch' era Orlando è morto ed è sotterra.
La sua donna ingratissima l'ha ucciso;
Sì mancando di fè, gli ha fatto guerra.
Io son lo spirto suo da lui diviso,
Che in questo inferno tormentandosi erra.

Compare also the terrible lines of Shelley (Lament)

'On the living grave I bear
Scatter them without a tear.'

uapulat, a word from common life, such as Propertius is not afraid to introduce. Cf. Introduction. This expression is curiously like that in Plaut. Pers. 2. 4. 26 *abigis facile; nam umbra mea iam intus uapulat*, where it='I in my absence.' There is of course an allusion to the poet's attenuated form; cf. I. 5. 22. **umbra mea.** For the rhythm see Introduction.

21. **quam si perdideris.** The turn of the thought in Meleager Anth. Gr. 5. 215 is different but instructive, *εἰ καὶ ἐμὲ κτείναις, λείψω φωνεῦντ' ἐπὶ τύμβῳ γράμμαθ'· Ἔρωτος ὅρα, ξεῖνε, μαιφονίην.* **talia**, such as mine.

22. **leuis**, not quite so strong as in v. 4. **gloria magna.** Cf. *laus* III. 1. 6 n.

23. **caput**, as shapely and covered with golden hair, II. 2. 5 and Introduction. **digitos**, as *longi* (ib.) and *eburni* II. 1. 9. **nigra**, a beauty. Hor. Od. 1. 32. 11 *Lycum nigris oculis nigroque crine decorum.*

24. **molliter ire.** Lovers, male and female, affected a becoming walk. Cf. II. 4. 5 *nequiquam perfusa meis unguenta capillis ibat et expenso planta morata gradu*, and Anth. Gr. 9. 189 *Λεσβίδες ἁβραὶ ποδῶν βήματ' ἐλισσόμεναι.*

III. v.

Introduction.

This somewhat gloomy poem begins with the poet's directions to Cynthia as to how he should be buried, and concludes with melancholy reflections on the uncertainty of life and the finality of death, and with entreaties to Cynthia to remain faithful to him after his death.

In the MSS. it is attached to the preceding poem, III. 4; but I cannot believe that two poems in such different strains (for III. 4 is gay and even trifling) can have been originally one, even with the assumption of a hiatus, still less (with P.) that this poem is a direct inference (*igitur*) from the former.

ARGUMENT.

When death comes, Cynthia, bury me without pomp. I will have no splendid funeral; but poetry (9, 10) and love must be there. Thou wilt be there, Cynthia, to pay the last rites (11—18) and write the epitaph—the epitaph that will live for ever (19—22). And when thou diest, my love, be buried by my side, and till the hour comes, do not slight me in the grave: for even my dust can feel (23—26).

Yet oh! that I had died in my cradle. What is the value of a life so precarious (27—29)? Even Nestor died at last, happy had he died sooner (30—34). But, Cynthia, thou wilt mourn me as Venus mourned Adonis (35—40). Yet thou wilt mourn in vain (41, 42).

1, 2. 'So then against the hour when death shall close my eyes, hear what ordering of my burial thou must keep.'

1. Compare II. 1. 71 *quandocumque igitur uitam mea fata reposcent.*

2. **acta**, 'instructions.' This is a curious use here, as the *acta* are certainly *agenda*. However Caesar's, or rather Antony's, *acta* shew the word may mean 'appointments': and Propertius has a liking for this indefinite use of the past participle; cf. I. 1. 19 n.

3—10. 'Then let no funeral pageant march for me with its long file of masks; let no trumpet be idly plaintive for my fate; let no bier with ivory foot be draped for me then, nor let me be laid in death on cushions of an Attalus. Absent be the line of perfume-laden chargers; present the mean rites of a common burial. Large, large enough for me is the procession, if three books form it, which greatest of all gifts I will carry to Persephone.'

3. **mea**, 'in my case.' **pompa**, the public procession to the place of burning. Cf. Tac. Ann. 2. 13 (of Germanicus) *funus sine imaginibus et pompa per laudes ac memoriam uirtutum celebre fuit.* **longa imagine.** Hertzberg remarks that there is a tendency in Latin to confuse words of *number*

with those of *size*. This is especially the case with things *in the same line*, as here. So Ov. M. 4. 30 *longoque foramine buxus, longa dies*, 'a long succession of days.' Cf. I. 5. 10 n. The same tendency is seen in the collective sing. *imagine*, for which cf. Sil. Ital. 10. 567. **spatietur**, to be taken literally. At the funeral of any one who had held curule offices the wax masks representing his ancestors who had been similarly distinguished were taken out of their cases and worn by persons who walked in front of the bier in a similar costume, with the same insignia as had belonged to the personages they represented during their lives; Rich s. v. *imago*.

4. **tuba**, 'the *note* of the trumpet' (II. 7. 12), which was included in the idea *trumpet*. For a similar brevity cf. *manus*, 'a motion of the hand,' I. 9. 24 n., and see Potts Lat. Prose, p. 32. It is harsh here, as the identification of *tuba* with *querela* forces us to think of only one side of it, the *sound*. **uana**, because unavailing (v. 41), and perhaps also as superfluous (*superuacuus* Hor.), as the poet is really immortal. Compare the allegorical language of Hor. Od. 2. 20 and especially v. 21 *absint inani funere naeniae*, and the copy by the author of Consol. Liv. 76 *ultima sit fati haec summa querela mei*. **fati**. "For the gen. cf. Curio ap. Cic. Fam. 2. 16. 1 *querelam temporum*. A comma should be put after *sit* 'nor let there be a trumpet'; then the apposition is no harsher than many others in Propertius and elsewhere." J. S. R.

5. **fulcro**, the descriptive abl. (Roby 1232), the foot or pedestal of the **lectus** (*funebris*) or bier on which the corpse lay in state and was carried to the pyre. The drapery (*strata*) would be laid on it so as to shew the ivory foot. For a drawing see Rich Dict. s. v. *lectus* (6).

6. **nixa in**, a rare construction, but cf. IV. 3 (4). 3. **Attalico**, 'gold-embroidered.' For *Attalus*, last king of Pergamus, *aurum uestibus intexere inuenit*, Plin. N. H. 8. 48. 74. 196; cf. IV. 18. 19 *Attalicae uestes*. And so usually; though it sometimes means 'rich,' from his proverbial wealth, bequeathed by him to the Roman people. **mors mea**, almost='my corse.' See Introduction. Hence the bier is called *mortifero lecto* IV. 12 (13). 17.

7. **desit**, 'let it be missed,' be conspicuous for its absence. **odoriferis**, holding perfumes and spices to be thrown on to the pyre. **lancibus ordo**, nearly=*lancium ordo* as III. 30 (24). 13 *creber platanis surgentibus ordo* seems to shew; see Introduction.

8. **plebei paruae funeris exequiae.** Contrast this with the imitation in Ov. Tr. 3. 5. 40 *praeclarique docent funeris exequiae*, Consol. Liv. 202. *exequiae* is literally the '*following out* of the funeral, the funeral ceremonial.' For the *plebeium funus* see Becker Gall. 509 sqq.

9. For this much-disputed line see Introduction. For **est** followed by **sint** see II. 5. 16 n.

10. **dona.** Propertius is probably thinking of the branch that Aeneas takes to Persephone, Virg. Aen. 6. 142.

11—22. 'But thou wilt follow with bare breast torn, nor wilt thou be wearied with crying my name, and thou wilt lay the last kiss on the poor cold lips when the full onyx casket yields its Syrian offering. Then when the glow from beneath has turned me to ashes, let but the humblest crock receive my remains, and over the narrow spot let a bay tree too be planted to cover with its shade the place of the quenched pyre. And let there be two lines above it:

The grisly dust ye tread above
Once lived the bondsman of one love.

And this my tomb's renown shall become as far-famed as was of old the bloodstained grave of Phthia's hero.'

11. **sequeris**, the regular word. Cf. *exequiae*. Ter. Andr. 1. 1. 102 *funus interim procedit. sequimur.* For the *fut.* see Roby 1589.

12. **lassa uocare.** We expect *uocando*. For the *inf.* cf. el. 7 (6). 46 *lassa foret crines soluere Roma suos.* It is only found in Propertius; but Plautus and Terence have *defessus* with inf., and Stat. Silv. 5. 1. 35 *fatisco*. The inf. expresses the *cause* of the weariness (cf. Plaut. Trin. 76 *ut te uidere audireque aegroti sient* 'sick of seeing'), not the *result* which is *arrested* by it. Ariosto imitates Propertius 24. 86

Nè alle guance nè al petto si perdona
Che l' uno e l' altro non percola e fragna,
E straccia a torto l' auree crespe chiome,
Chiamando sempre in van l'amato nome.

13. **pones.** Observe the gentleness of this and the tenderness of the dimin. **labellis.** Compare the imitation in Stat. Theb. 2. 355.

14. **Syrio**, because shipped from Antioch (see I. 2. 3, n.). Cf. Theocr. 15. 114 Συρίῳ μύρῳ. **munere**, explained by **dabitur**, the 'offering' of ointment poured on the burning

pyre. It might mean 'produce' of Syria, and so I. 2. 4 q. v. might be explained. Of course the abl. goes with **plenus**. **onyx**, properly a sort of marble of the colour of the human nail (*ὄνυξ*), then a vessel made from it; Plin. N. H. 8. 2 *onyx factum aliquid ex onyche ut uas unguentarium potorium.*

15. **suppositus**, i.e. *lighted from below.* Cf. v. 11. 9 *subdita nostrum detraheret lecto fax inimica caput.*

16. **Manes**, the remains or *ashes* are confused with the *ghost.* Cf. Pers. 1. 38 *nunc non e Manibus illis nascentur uiolae?* = *Hamlet* 'And from her fair and unpolluted flesh May violets spring.' Cf. v. 11. 8 n. **testa**, the cinerary urn of baked clay.

17. **laurus**, not '*the cypress funerall*,' the *inuisa cupressus* of Hor. Od. 2. 14. 23, but the bays of poetic immortality. **busto**, properly (1) the (lighted or) burnt-out pyre, then (2) the place of burning, finally (3) the tomb contiguous to the place of burning. For (1) see Lucr. 3. 906 *horrifico cinefactum te prope busto*, which also illustrates *cinerem me fecerit* v. 15 and *horrida puluis* v. 19 (but see Mr Munro's note); (2) as here, and cf. Festus (Paul.), s. v., *bustum proprie dicitur locus in quo mortuus est combustus et sepultus*; (3) is common. Rich Dict. s. v. should be read. **exiguo**, everything is to be on a small scale.

18. **quae** is not in apposition to **umbra**, but agrees with it. For this use of *umbra* Hertzb. quotes V. Ecl. 9. 20 *uiridi fontes induceret umbra.* **extincti funeris**, the embers burnt out and slaked by pouring wine and milk on them. See Becker Gall. p. 519 and Virgil Aen. 6. 226, Stat. Silv. 2. 6. 90 *tibi Setia canos restinxit cineres* quoted there. *funeris*, for which see v. 11. 3, is softened down by Ovid F. 5. 425 *extincto cineri sua dona ferebant.* Note that here and in IV. 15 (16). 25 he seems to speak of his bones being *interred* (*humari*), not consigned to a family *sepulcrum* (*sepeliri*). Compare IV. 6 (7). 9, 10 and v. 11. 8.

19. **duo uersus.** The lines are incomplete, an inattention to detail of which the polished Ovid would not have been guilty. See for example Her. 2 fin., 7 fin. **horrida**, 'repulsive' not only in its appearance, but from its associations. Cf. *horrifico* Lucr. l. c. on v. 17. **puluis**, 'ashes,' as in I. 19. 6. Cf. our 'dust.' For the fem. cf. I. 22. 6.

20. **unius**, emphatic. Propertius often proclaims his fidelity. There is a contrast rather implied (cf. *iacet*) than ex-

pressed between the life of love and the unsightly reliques of death.

21. **haec**, resulting from this. For the 'disjunctive' expression **notescet fama** see II. 7. 17 *meruit mea gloria nomen* and Introduction.

22. **fuerant**, as if *nota erunt* had preceded. Cf. Hom. Od. 7. 69 ὡς κείνη περὶ κῆρι τετίμηται τε καὶ ἔστιν. The idea that *notescet* is formed from *esco* (*ero*) is absurd; both the texts contain the same inceptive suffix *-sco*. For the *pluperf.* see Introduction. **Phthii uiri**, Achilles, to whose Manes Polyxena was sacrificed, cf. IV. 1. 26 *Haemonio uiro.*

23—26. 'Thou too whene'er at last thou comest to thy doom—forget not this journey—come with white hair to the stones that speak of the dead. Beware meanwhile thou slight me in the grave; truth to tell there is feeling in a lover's dust.'

23. **si quando**, 'whensoever,' does not express doubt, but puts the inevitable prospect as gently as possible. Cf. Cat. 14. 17 *si luxerit* (Ellis). The turn is Propertian (cf. IV. 7 (8). 25 and Introduction), and harmonizes with the context, which carefully avoids the word 'death.' In **uenies ad fata** again dying is just hinted and no more. The expression is curious; it is probably suggested by **ad lapides ueni**, which is a translation of Callim. Hymn. Art. 131 ἐπὶ σῆμα ἔρχονται.

24. **hoc iter**, *mortis iter* IV. 7. 2. **cana ueni** contains a wish that Cynthia may live to ripe old age (*cana*: cf. *si quando*), and a *request* that she be buried by her lover, hence the *imper.* (This is better than explaining it as a strong wish as in *haue, uale*, though this is quite possible. See I. 8. 19.) Cf. III. 19 (16) fin. *uix uenit, extremo qui legat ossa die, | tibi nos erimus: sed tu potius precor ut me demissis plangas pectora nuda comis.* **lapides memores**, (1) 'the recording stone,' the sepulchre which keeps alive my recollection. Comp. Val. Fl. 4. 314 *sic et memori noscere sepulchro*, Ov. M. 8. 745 *memores tabellae* (μνήμονες δέλτοι). Thus it = Gr. μνῆμα, μνημεῖον. (2) We may also less probably explain it 'the stones that think of thee still,' like *conscia terra*. For the confusion cf. v. 16 n.

26. **ad uerum** perhaps means (1) 'in the direction of the truth or reality,' the vagueness of the expression denoting the indistinctness of the feeling: *sapit* is used with *ad* by *Plautus*, in the sense of *possessing intelligence*, e.g. Pers. 1. 3. 28 *sapis multum ad Genium.* (2) We may also take it adverbially *si ad uerum spectas*, or 'so as to attain to the truth.' Compare

ad fidem Livy 3. 5. 12 *difficile ad fidem est quot pugnauerint ceciderintue exacto affirmare numero*, Censorinus de die nat. 19. 2 *hoc tempus quot dierum esset ad certum nondum astrologi reperire potuerunt.* So in Greek Thuc. 3. 64. 6 ἐξηλέγχθη ἐς τὸ ἀληθές. This gives an easier construction, but a weaker sense. But it is, I believe, what Propertius intended. Compare Anth. Gr. 9. 450 *εἰ ταῖς ἀληθείαισιν* (a still stranger use) *οἱ τεθνηκότες αἰσθησιν εἶχον κ.τ.λ.* **conscia** must mean 'sharing a secret,' i.e. the lover's secret of a mutual passion. The sense of 'sympathy' is foreign to the word, and to take it with *sapit* is weak in the extreme. Just as *cognatos rogos*, IV. 7. 10, means 'his kinsmen's ashes, his kinsmen as ashes,' so here *conscia terra* means 'a lover's dust.' For the general sense cf. Gray's Elegy, 'E'en in our ashes live their wonted fires.' **terra.** Cf. Cic. Tusc. 3. 25. 59 *reddendast terrae terra* from Euripides Hypsipyle Fr. 757. So in Eng. e.g. Shaksp. Jul. Caes. III. 1. 254 'O pardon me, thou piece of bleeding earth.' **sapit**, of *conscious* feeling=*sentit*, cf. v. 6. 83 *gaude, Crasse, nigras si quid sapis inter harenas*, and an inscription in Wilmann's Inscript. Lat. no. 607 f. *sei quic-quam sapiunt inferi.* It is generally used of *intelligent* feeling.

27—34. 'And oh that any of the sister three had in my infant cradle bid me resign my life! For why should I guard this breath with its precarious span? After three ages men saw Nestor's ashes. But if on Ilium's ramparts the Gallic soldier had cut short the destined years of his long old age, he had not seen the form of Antilochus laid in the earth or cried 'Ah, Death, why dost thou come so late to me?"

27. Here a fresh strain of melancholy reflection begins, returning in verse 35 to the former subject. **primis cunis**, 'which come at the beginning'; so Ov. M. 3. 313. It is the opposite of *extremus* III. 2. 4 n.

28. **quaeuis**, in a sort of sick desperation which, it is true, is not appropriately expressed. **de tribus una soror**, copied by Ovid Ib. 240, Martial 9. 77 and the forger of the Consol. Liv. 243. Similar phrases are frequent, cf. Hor. *una de multis.* The 'weird sisters,' the Parcae, are meant.

29. **nam.** Compare the Introduction. **quo**, 'for what good?' **dubiae horae.** For the expression cf. Hor. Ep. 1. 18. 110 *neu fluitem dubiae spe pendulus horae.* For the gen. cf. Introduction. P. apparently takes it as *dat.* and referring to the hour of death, which will hardly stand.

30. A good example of how simplicity and vagueness may run together. **post tria saecla.** Naevius ap. Gell. 19. 7. 13 calls him *trisaeclisenex*. The sentiment forms the point of two epigrams in the Greek Anthology 9. 112 καὶ Νέστωρ δ' ἦλυθεν εἰς Ἀΐδην (Antipater) and 7. 157 ἔθανεν χὠ τριγέρων Ἰλιάκος.

31. **cui si longaeuae.** The MSS. have *quis tam longaeuae*, a corruption owing to *cui si* being written as one word, and *tam* inserted for the metre's sake. The *cui* is against Hertzberg's reading *cui tam longaeuae*, as the omission of *si* in conditional sentences seems only found where they are detached from the rest of the context; see the exx. in Roby 1552. **longaeuae senectae** is supported by *longaeuus senex* Ov. Her. 5. 88, *longaeua uetustas* Mart. (?) Spect. 5. 3.

32. **Gallicus.** This, the MS. reading, has been altered by the editors with one consent. And yet I am confident that, if not right, it is yet nearer what is than any of their conjectures. A proper name is required by the contrast to **Iliacis**; see Introduction. It is not certain who is the **miles.** It may be either (1) *Hector*, see Il. 8. 80 sqq.; or (2) *Memnon*, who killed Antilochus as he was defending his father, Quint. Smyrn. 2. 244 sqq. If (1) is the reference, *Gallicus* may be defended, as the Γάλλος was a river in Phrygia, Herodian 1. 11. 2 &c., and Hector may have been connected with it in some legend. If (2) is the reference, it is probably corrupt, though I have nothing at present to propose. **aggeribus**, 'lines of defence.' Cf. I. 21. 2 n.

33, 34. **Antilochi.** Compare the imitation in Juv. 10. 250 *oro parumper attendas quantum de legibus ipse queratur Fatorum et nimio de stamine, cum uidet acris Antilochi barbam ardentem, cum quaerit ab omni, quisquis adest, socio cur haec in tempora duret, quod facinus dignum tam longo admiserit aeuo.* **corpus** = 'that fair but lifeless form.' **humari**, the MSS. reading. The conjecture *humati* is tempting, as providing Propertius' favourite use of the part. and giving balance to the verse; but it is not necessary. **uidisset * * diceret.** The change of tense may be intentional. The *pluperf.* giving the one shuddering glance, the *imperf.* the repeated uncontrollable cries. But see the Introduction. **mihi**, III. 29. 1 n.

35—end. 'Yet thou—thou wilt sometimes weep for thy lost friend. Duty bids us always love the lover past away. She bears me witness whose Adonis, fair as snow, the cruel boar gored as he hunted on Idalia's height. There, as men tell, lay the beauteous youth in the swamps, thither thou didst go,

Venus, with loose streaming hair. But vainly, Cynthia, wilt thou call the dumb dead back again. For what voice can there come from the fragments of my bones?'

35. fletibus, a request; *not*, as P., a *prophecy*.

36. P.'s translation ('It is usual to love when too late,' *fas est* i.e. *mos hominum*) is quite wrong. **fas est** means 'it is permitted by religion,' and **uiros** = 'lovers,' as in v. 5. 29 and elsewhere. **praeteritos**, a very rare but intelligible use. Cf. our 'past away,' and Pind. N. 6. 32 *παροιχομένων ἀνέρων* and Gr. *οἰχόμενος*. So *ire* is 'to die' v. 7. 23 and in Lucr. For the line compare the imitation in Val. Fl. 7. 208 *fas hinc mihi Manes dilexisse uiri*.

37. cui, mss. *qui*, which Mr Palmer defends, comparing Ov. (?) Her. 20. 103 *testis erit Calydonis aper*. **niueum**, Bion 1. 10 *τὸ δέ οἱ μέλαν εἶδεται αἷμα χιονέας κατὰ σαρκός*.

39. illis paludibus, sc. *Idaliis*. For this use of the pron. cf. II. 1. 56 *una meos quoniam praedatast femina sensus, ex hac ducentur funera nostra domo*. For the abl. cf. I. 14. 1 *abiectus Tiberina molliter unda*. **formosum iacuisse**. For the change of case compare Lucr. 3. 592 *labefacta uidetur ire anima ac toto solui de corpore mentem* and Ov. Am. 2. 17. 15 sqq. The change of person makes the construction harsher. The picture is from Bion 1. 7 *κεῖται καλὸς Ἄδωνις ἐν ὥρεσι μηρὸν ὀδόντι, λευκὸν μηρὸν ὀδόντι τυπείς*.

40. effusa coma. Again borrowed, as indeed is shewn by the use of **diceris**, Bion 1. 20 *ἃ δ' Ἀφροδίτα λυσαμένα πλοκαμίδας ἀνὰ δρυμὼς ἀλάληται*.

41 goes with v. 35. **Manes** = *ossa* v. 42; cf. v. 16. **reuocabis.** Contrast III. 19 (23). 15.

42. nam elucidates **mutos. minuta**, the bones now reduced to a powder. Columella 6. 177 has *sal minute tritus*, 'pounded small.'

III. xxi.

Introduction.

There is no doubt that the dream which Propertius relates in this poem was a real occurrence. Its vividness and truth would be sufficient to shew us this; and if we wanted more assurance, we could compare Ovid's business-like composition,

Am. 3. 5, which will also illustrate the difference between an inspired and a professional poet.

1—6. 'I saw thee in my dreams, my life, thy bark all shattered, move wearied hands through the Ionian surge, confessing all the lies that thou hadst wronged me with, and at last all powerless to lift thy tresses under their watery load, like Helle, tossed on the purple waves, her whom the golden ram bore on its soft fleece.'

1. **in somnis.** "So in prose also, not *in somniis*." J. S. R.

2. **Ionio,** through which she would sail on the voyage contemplated in 1. 8. This, coupled with v. 3, suggests that the poet thought of the shipwreck as the punishment of Cynthia's perfidy, though with rare delicacy he has suppressed the thought. **rore,** 'sea spray.' Cf. Virg. G. 4. 431 *exultans late rorem dispersit amarum.* So Eur. Iph. T. 255 *ἐναλίᾳ δρόσῳ.* (Compare *ros marinus,* rosemary.) **ducere,** 'draw through the water'; Ov. M. 4. 353 *alternaque bracchia ducens in liquidis translucet aquis.*

3. **fueras mentita.** For the pluperf. comp. Introduction.

4. **umore,** 'water' as always in Propertius, cf. v. 11. 24 n. **posse,** v. Introduction.

5. **qualem,** a Greek attraction as in Od. 9. 322 *τὸ μὲν ἄμμες ἐίσκομεν εἰσορόωντες ὅσσον θ' ἱστὸν νηός,* Virg. Aen. 11. 68 *hic iuuenem sublimem stramine ponunt qualem uirgineo demeasum pollice florem.* The agent of the attraction here is the **agitatam,** which would naturally refer to Cynthia, but is put in the relative sentence as it is applicable to Helle also. **purpureis,** i.e. roughened and darkened by the storm.

6. What Ovid (or an Ovidian) can do with a passage of Prop. we see by comparing Her. 18. 141—144 *et satis amissa locus est infamis ab Helle utque mihi parcat crimine nomen habet, inuideo Phryxo quem per freta tristia tutum aurea lanigero uellere uexit ouis.* **tergore,** the skin with the hair or wool on it. So in Manilius' imitation 4. 5. 18 (*Phryxum*) *Colchida tergore uexit.* **ouis** includes 'rams.' It is masculine in Varro ap. Non. 216. 23.

7—10. 'How feared I at the thought that the sea might bear thy name and the sailor weep while gliding through waters called from thee! What did I then undertake to Neptune, to Castor and his brother, to thee, Leucothoe, a goddess now!'

8. **atque.** There is only one other passage (v. 2. 52) where Propertius leaves *atque* without elision. The editors have altered it here (unnecessarily and inconsistently) to *teque.* **tua,** the emphatic word of the sentence. **labens,** 1. 20. 19 n. **fleret,** through thinking of Cynthia's fate: certainly a groundless apprehension. But perhaps we must set it down to Propertius *somnians* rather than to Propertius *dormitans.*

9. **cum Castore fratri,** an example of a word denoting *relationship* referring to a person in a subordinate position in the sentence. Cf. Pind. N. 3. 10 ἄρχε δ' οὐρανοῦ πολυνεφέλα κρέοντι θύγατερ δόκιμον ὕμνον, 'his daughter thou.'

10. **exsepi.** We might have expected *suscepi,* as the poet is speaking of vows, *uota.* But the sense is that Propertius 'undertook to do' what they should command. Cf. Sen. H. F. 42 *laetus imperia excipit.* **iam,** 'by this time.' Cf. III. 26. 15. (20. 61) *diuae nunc, ante iuuencae,* and Stat. Achill. 1. 24 *qua condita ponto fluctibus inuisis iam Nereis imperat Helle.* **Leucothoe,** Ino. Cf. III. 24 (20). 19, 20 *Ino etiam prima Thebis aetate fugatast. hanc miser implorat nauita Leucothoen.* This makes *iam* clearer. Her troubles are over, and she is a goddess at last. The mention of Leucothoe suggests vv. 13—16.

11—16. 'And thou, scarce raising thy finger-tips from the flood, didst call my name ere dying again and again. Had Glaucus chanced to see thy eyes, thou wouldest have become the nymph of the Ionian sea, and the Nereids for envy would be crying against thee, Nesaee the fair and the blue-haired Cymothoe.'

11. **primas,** 'tip'; cf. Catullus 2. 3 *primum digitum.* But Val. Fl. 1. 293, changing the point of view, has *extremasque manus sparsosque per aequora crines.* **extollens,** 'raising clear.'

12. Cf. IV. 7. 18.

13. **ocellos.** For Cynthia's beauty see Introduction.

14. **puella,** 'nymphs.' Cf. IV. 7. 67, Peruig. Ven. 54 *ruris hic erunt puellae uel puellae montium.* So νύμφη.

15. **ob inuidiam.** Some good MSS. have **prae inuidia,** a Propertian rhythm, but **ob** is his word to denote a motive, e.g. II. 9. 49 *ob regna.* In a slightly different sense Virg. Aen. 10. 852 has *pulsus ob inuidiam solio sceptrisque paternis.*

increpitarent, with *dat.*; compare Val. Max. 3. 3. 2 *increpitans Agrigentinis ignauitatem* (when there is an acc. of the thing).

16. **caerula.** Cf. I. 9. 15 *caerula mater* (of Thetis). The nymphs of the seas are *caeruleae*, just as the goddess of the yellow corn is *flaua Ceres*.

17—20. 'But I saw a dolphin bound to thy rescue who once, I wot, had carried Arion and his lyre. And now I was striving to plunge from the cliff's height when fear dispelled this wondrous vision.'

17. **subsidio currere**, to be added to Roby, Lat. Gr. II. p. liii. **delphinum.** The student should note that *delphinus* is formed from the Gr. gen. δελφῖνος. So *Titanus*, *abacus*, *cignus* for κυκεῶνος.

18. The fable 'is for belief no dream.' See a very fine account in Wordsworth's Ode on the Power of Sound. The story is delightfully told in Herod. 1. 24. **uexerat ante.** Cf. I. 8. 36 n. **Arioniam lyram**, too bold a phrase for Ovid's stomach; Fast. 2. 82 *Lesbida cum domino seu tulit ille lyram.* Cf. v. 6. 36 n.

19. **conabar.** The verb and the tense probably express the *vain effort* of the dream. Compare an extremely modern passage in Virg. Aen. 12. 908 sqq. *ac uelut in somnis oculos, ubi languida pressit nocte quies, nequiquam auidos extendere cursus uelle uidemur et in mediis conatibus aegri succidimus, non lingua ualet, non corpore notae sufficiunt uires nec uox aut uerba sequuntur.*

20. **discussit**, 'shattered, scattered.' So of scattering the lingering effects of sleep, IV. 9 (10). 13 *pura somnum tibi discute lympha.* Ovid Her. 10. 13 has *excussere metus somnum.* **talia**, nearly = *haec.* Compare III. 13 (11). 33 *ultima talis erit quae mihi prima fides.*

III. xxiii.

Introduction.

The subject of this short poem is the uncertainty of life and the futility of the attempts to unravel its mysteries which are contrasted with the certainty of love. We can already trace in Propertius the growth of that astrological superstition

which was to play such an important part in imperial history. See Introduction.

1—10. 'Lo, mortals, ye search for the uncertain hour of doom and the path by which death is to come. Through the clear sky ye seek what Phoenicians have discovered, the stars that smile or frown on each, whether we advance on Parthia in the march or Britain on the main, and the perils that the paths of land and sea conceal. We weep too at the thought that the hazards of the fray beset our life when on this side and on that the war-god bids the doubtful battle join. Yea, and ye fear fire for your homes and falling walls, and the black cup stealing to your lips.'

1. **At** expresses strong surprise. It strikes with emphasis the keynote of the elegy, which is a contrast. Compare III. 1. 1. n.

2. Compare Martial 11. 91. 10 *debuerant alia fata uenire uia.*

3. **Phoenicum,** through their commerce the great *missionaries* of civilisation. Pliny however makes them the *inventors* of astronomy (*siderum*) N. H. 5. 12. 13. 67 *ipsa gens Phoenicum in magna gloria litterarum inuentionis et siderum naualiumque ac bellicarum artium.* "There is a curious mixture of the use of the stars as guides in travel in which the Phoenicians excelled and their use in foretelling the future." J. S. R. **inuenta,** in apposition to the object of *quaeritis,* i. e. to the following line. Cf. IV. 3. 4.

4. **commoda,** apparently an astrological term. Ov. Ib. 210 *nec ulla commoda nascenti stella leuisque fuit.* Petron. Sat. 30 just inverts the expression *qui dies boni quique incommodi essent.*

5. **sequimur,** used in a double sense. It means 'pursue' with **pedibus,** and 'make for, go towards' with **classe,** as in Cic. Att. 10. 18. 2 *Formias nunc sequimur.* Some good MSS. read *sequitur.* For the Parthians and Britons combined see Hor. Od. 1. 21. 15 and Prop. IV. 1. 16, III. 1. 17.

6. **maris et terrae** with **uiae,** genitives like that in Tib. 2. 6. 3 *et seu longa uirum terrae uia seu uaga ducent aequora.* For the turn of the verse cf. V. 1. 88 *et maris et terrae longa sepulcra canam.* **caeca,** 'hidden.' Cf. Plato's epigram, Anth. Gr. 7. 265 *ναυηγοῦ τάφος εἰμί· ὁ δ' ἀντίον ἐστὶ γεωργοῦ. ὡς ἀλὶ καὶ γαίῃ ξυνὸς ὕπεστ' Ἀίδης.*

7. **flemus** here is used with all its possible constructions, *inf.* (I. 7. 17), *acc.* and *ne* with *subj.*, II. 7. 3, which see. For a similar change of constr. cf. I. 5. 22. Strange as it may seem to us, one of the signs of fear amongst the ancients was weeping; cf. Hor. Od. 1. 3. 18 *qui siccis oculis monstra natantia, qui uidit mare turgidum.* **caput.** Some MSS. *capiti.* **tumultu.** Müller's restoration for *tumultum.* For the *-u* form see Roby 390, and for *tumultus* cl. 1. 7.

8. Cf. Virg. G. 2. 282, 283 *necdum horrida miscent proelia, sed mediis dubius Mars errat in armis.* **dubias manus**, i. e. hostility of uncertain issue. **utrimque**, i. e. in the two engaging armies.

9. **ruinas**, a common danger at Rome. See Juv. 3. 190—196. **domibusque**, for the repetition see Introduction.

10. . **subeant**, 'rise unawares.' Cf. I. 14. 20 *nec timet ostrino, Tulle, subire toro*, v. 2. 30 *clamatis capiti uina subisse meo.* **nigra**, from the discolouring effect of poison on the corpse and on the liquid; Acn. 4. 514 *nigri ueneni*, Virg. G. 2. 130 *atra uenena.* **tuis.** For the change of number cf. III. 20 (17). 43, 47 *uidistis quandam...cum satis una tuis insomnia portet ocellis.*

11—16. 'Only the lover knows when he shall die and whence his death-stroke comes. He fears not arms nor north-wind's blast. Yea, though he be sitting, oar in hand, beneath the reeds of Styx, and looking on the gloomy sails of the bark of hell, let but the breath of his darling's cries once call him back again, and he will retrace the journey though all laws withstand.'

11. **periturus**, *sit* being omitted, a rare ellipse (cf. Introd.), except in Prop. where it is not uncommon. Cf. I. 8. 37, Ov. M. 3. 719 *illa quid Actaeon nescit.* **a morte.** Cf. IV. 25. 5 *ista sum captus ab arte* and I. 16. 14. The cruelty of his beloved is his death.

12. **hic**, more vivid than *is*, 'the one I am discussing.' Cf. III. 3. 3. Compare Introduction.

13. **sub harundine**, the boat being moored under the reeds on the bank. Cf. IV. 9. 36. For the reeds of Styx cf. Virg. G. 4. 478 *deformis harundo.* **remex.** The ghosts row, as in Aristophanes Ran. 201 and Virg. Aen. 6. 320.

14. **cernat**, cf. *uidere* I. 1. 12 n. **infernae ratis**, like *infernae rotae* I. 9. 20.

15. **clamantis** has more MS. authority than *damnatum*, and gives as good a sense. Cf. I. 17. 23 *ille meum extremo clamasset puluere nomen*, and for the sense V. 7. 23, 24. Could *damnatus* of itself mean '*morti addictus*,' as P. takes it? **aura**, a bold expression, 'the air that conveys the cry.' Cf. I. 20. 50 n. Aen. 7. 646 *ad nos uix tenuis famae perlabitur aura*. The use, variously developed in these three passages, may have also arisen in part from the 'breath' of human speech being compared to the breath of the wind or air (cf. *anima*). The confusion between *aura* 'shining' and *aura* 'breathing,' for which see Prof. Nettleship, Journ. Philol. VII. p. 171, is not in point here.

16. **concessum**, strictly it is the *redire* which is not permitted, though we can translate 'return by a forbidden way.' **iter**. Cf. III. 5. 24.

III. xxix.

Introduction.

In this poem Propertius apologises for being late in keeping an appointment with Cynthia. His excuse is the opening of the temple of Apollo Palatinus or Actius, built by Augustus to commemorate the battle of Actium, and dedicated in B.C. 28. Compare the introduction to V. 6.

Propertius gives a description of it, one more minute than we find elsewhere. He begins with the outside and the cloisters which surrounded it, as the *porticus Octauiae* surrounded the temples of Jupiter, Juno, &c. In one of these *porticus* (TEMPLVM CVM PORTICIBVS *Monum. Ancyr.*) was the famous Palatine Library with its collections of ancient and contemporary works, and also a colossal bronze statue of Apollo by a Tuscan artist, which is said to have represented the Emperor himself. The Senate was sometimes convened here, Tac. Ann. 2. 37. The pillars in the open cloisters were of *giallo antico* marble, and adorned with statues of the Danaids and their cousins. The temple itself was of marble from Luna (now Carrara), with ivory sculptured doors, and it contained within statues of Latona and Diana and the famous Apollo Citharoedus, a marble statue by Scopas; also a group of four oxen by the hand of Myron. There were besides other valuable works of art there. See Mr Burn's Rome and the Campagna, p. 175, and the passages quoted by him.

1, 2. 'You ask why I come so late to you. The golden portico of Phoebus has been opened by great Caesar.'

1. **ueniam.** Observe the tense. It conveys the impression that the poem was written immediately after the temple was opened. **tibi**, the dative of personal reference passing into that of motion towards. Cf. III. 5. 34. **aurea.** In default of precise information about the porticos, we cannot tell whether this is to be taken literally, or whether it merely means 'magnificent' as Lewis and Short take it. Compare v. 1. 4 *haec aurea templa.* Chryselephantine decoration was not uncommon on the doors and panelled ceilings of temples; cf. v. 2. 5.

2. **porticus**, really more than one. See introd. **magno**, compare II. 7. 5. **aperta**, our Eng. 'opened.' So *aperire ludum* 'open a school' Cic. Fam. 9. 18. 1. Observe too that we can express the time more exactly in English, 'Caesar has been *opening*.'

3—end. 'So grand was it, laid out with Punic columns, a goodly show, and between them stood the women band of the old king Danaus. Then in the midst rose the temple of bright marble, dearer to Phoebus yea than Ortygia his birthplace. And over the pediment were two chariots of the Sun, and its folding doors were a glorious work of Libyan tusks. On one were the Gauls hurled down from Parnassus' height, another told the sad story of the dead children of Tantalus' daughter. Next, between his mother and his sister, the Pythian God himself in long robe chaunts a song. Truly more beauteous than Phoebus' self did he seem to me with marble lips parted for a song and all but speaking lyre. Then round the altar were set the cattle of Myron, four oxen of cunning work, a life-like group.'

3. **in speciem**, 'for show,' 'to make a fair show.' Cf. Manil. 5. 152 *neque in usum tegmina plantis sed speciem.* So in Caes. B. G. 7. 23. 5 *in speciem* is opposed to *ad utilitatem.* **Poenis** = *peregrinis* Ov.; i.e. African, Numidian, a brown red-veined marble, now called *giallo antico.* **digesta**, 'laid out, arranged,' frequently used of planting, as in Virg. G. 2. 54 *uacuos si sit digesta per agros.*

4. **femina**, for *feminea* or *feminarum*, a curious use. It is to be carefully distinguished from cases where words like *senex, anus, γέρων* &c. are applied by *metaphor* to things or animals, e. g. *senex autumnus, anus charta, γέρων λέμβος.* If we compare *anus charta* as = *uetula charta, anus turba* would = *uetularum turba.* I do not know any parallel. The Greek *θῆλυς* is both

femina and *feminas*. **turba**, the children. So in v. 11. 76: cf. ib. v. 98. The use is a vivid one. We naturally think of the children all playing together, or 'trooping' in as we say. Ovid Am. 2. 2. 4 has *Danai agmen*. **Danai sunis**. The Danaids stood between the columns on one side, and opposite to them their cousins, the sons of Aegyptus. Compare the description in Ovid Tr. 3. 1. 61 *signa peregrinis ubi sunt alterna columnis Belides, et stricto stat ferus ense pater.*

5. I have adopted Hertzberg's order, which is the only natural one. The outside portico is first described, then the exterior of the temple and its doors, and then the interior, the statue and the altar. Cf. note on v. 13. **clara**. For this use cf. Plaut. Most. 3. 1. 108, where a speaker wants a house *speculo clariores, clarorem merum*. Ov. M. 2. 24 *claris smaragdis*. **surgebat**. Cf. 1. 20. 37 n.

6. **Ortygia**, the earlier name of Delos. See Odyss. 5. 123, 15. 404 with the Scholiast's explanation, Callimachus Anth. Gr. 6. 121, Strabo 10. 486.

7. **et duo erant** (Hertzb.) explains the MS. reading *et quo—erat* better than *in quo erat*. **supra fastigia**, i.e. on the *acroteria*, which were pedestals for statues above the pediment (see Rich s. v.). Cf. Ov. F. 5. 560 (quoted by P.) *prospicit Armipotens operis fastigia summi et probat invictos summa tenere deos*. **currus**, probably those of the rising and setting Sun.

8. **valvae**. These representations on doors are as old as Simonides. See Anth. Gr. 9. 758. **dentis**, 'ivory tusks': first apparently in Cat. 64. 48. The elephant seems to have perplexed the ancient naturalists. His tusks are called *dentes* and *cornua*, and his trunk *proboscis* (sometimes in the form *promuscis*, as if a fly-flapper) and *manus* (χεὶρ). The whole phrase is quoted by Mart. 14. 3 *eburnus Libyci nobile dentis opus*.

9. **altera**. Some verb, meaning 'gave a thrilling representation of,' or something similar, has to be supplied from *maerebat*; for Propertius can hardly have sympathised with the discomfited Gauls. **Gallos**. In 279 B.C. the Gauls under Brennus forced their way into Greece as far as Delphi, which they attempted to sack, but were repulsed with great slaughter by the Delphians. According to the historians the God himself interposed to protect it by sending a heavy storm of lightning and rain upon the assailants. Cf. Callim. Del. 172.

10. **maerebat**, 'set forth in mournful imagery'; see I. 9. 10 n. **funera**, P. 'dead children'; but it has more of the verbal meaning, 'the deaths in her family.' Cf. for the gen. v. 1. 97 (which he quotes) *fatales pueri, duo funera matris auarae.* Hence Senec. Ag. 392 *tu Tantalidos funera matris uictrix numeras.*

11. **deinde**, when you enter the temple. **inter * * interque.** The repetition of the preposition is not strictly logical, but lends a certain emphasis, forcing us to think of both Latona and Diana separately; in Cic. Parad. 1. 14, Hor. Sat. 1. 7. 11, &c. it is used of moral *difference*. The reverse is the case in the use of *μεταξύ*, as in *μεταξὺ γῆς*, 'between heaven and earth.' Cf. Ar. Ach. 433. **deus ipse**, the well-known *Apollo Citharoedus*. The complete coincidence of the descriptions in this couplet and the following makes it certain that the same statue is intended in both, and nearly as certain that the two couplets should come together.

12. **longa ueste**, the *palla* of the *citharoedus*. So Virg. Aen. 6. 645 (of Orpheus singing) *longa cum ueste sacerdos.* **carmina sonat**, an extension of the cognate acc. Cf. Hor. Epod. 9. 5 *sonante mixtum tibiis carmen lyra.*

13. **hic**, the statue. See III. 23. 12 n. **equidem**, usually but not exclusively found with the first personal pronoun, perhaps through an erroneous idea that it was connected with *ego*. **mihi**. Compare Introduction, and IV. 9. 10. **ipso**, the original.

14. **marmoreus**, 'represented in marble.' For the adj. cf. Anth. L. 4. 62 *ni me uidisset Cypria marmoream.* **tacita**, we expect it to sound, but it is silent, *σεμνῶι πάνυ σιγῆι.* **carmen hiare**, to open the lips as in singing, to open the mouth for a song. So Pers. 5. 3 *fabula seu maesto ponatur hianda tragoedo*, i.e. to be uttered through the *rictus* of his mask. The phrase is from Callimachus H. Apoll. 24 *μάρμαρον ἀντὶ γυναικὸς ὀιζυρόν τι χανούσης* (of Niobe).

15. **steterant**, *ἔστασαν*. Cf. V. 3 *erat digesta.* **armenta**, probably *neut. pl.*, not *fem. sing.* (as in *Pacuvius*).

16. **artifices**, passive. Cf. Pers. 5. 40 *artificemque tuo dicit sub pollice uultum.* **uiuida**, 'lifelike.' So in Mart. 7. 44. 2 *cuius adhuc uultum uiuida cera tenet.*

IV. i.

Introduction.

In plain language this poem is a definition by Propertius of his poetic position. The poet asserts his originality (in the limited sense in which Roman writers understood the word), he declares his subjects and his models, and comforts himself against present detraction by the assurance of a future immortality. We have no other clue to the date than the allusion in v. 38 which seems to shew it was written after the opening of the temple of Apollo and the Palatine library in B.C. 28.

Argument.

Shades of Callimachus and Philetas, my masters, give me a share in your poetic inspiration. I am the first son of Italy that follows in your steps (1—6). I am no singer of arms. It is a more peaceful and polished theme that secures me a triumphant immortality and a superiority over all my rivals (7—20). The crowd may be envious now: but posterity will do me ample justice (21—24). The poet is immortal and has immortality in his gift. Hence Troy and Homer will live for ever (25—34). I too shall live after my death; my name is preserved from oblivion through the favour of Lycia's god (35—38). Meanwhile I will employ my song on its accustomed task, the pleasing of my love (39, 40).

1. **sacra**, 'sacred reliques.' It cannot mean, as Hertzb. and P. take it, 'Philetas admit me to your sacred rites.' *sacra*, which means any 'sacred things,' i.e. a victim, sacrifice, the Penates, &c., is here applied to the disembodied spirit, which was propitiated with offerings. The use is the less surprising as a poet is *sacer* even in his lifetime. Cf. Stat. Silv. 2. 7. 116 (of Lucan) *magna sacer et superbus umbra.* **Callimachi, Philetae**: see the Introduction.

2. **nemus**, the grove whence you drew your inspiration and which is now haunted by your presence. Propertius is thinking of the groves affected by poets, Hor. Ep. 2. 2. 77 *scriptorum chorus omnis amat nemus*, of which the prototype was the grove of the Muses on Mount Helicon: and also of the *lucus sacer* which was sometimes planted round the resting-place of the

honoured dead; cf. Mart. 6. 76 *famulum uictrix possidet umbra nemus.*

3. **primus**, not necessarily an assertion of himself against Tibullus who follows the Greek form much less closely. In the same connexion Virgil has G. 3. 11 *primus ego in patriam...Aonio rediens deducam uertice Musas.* **ingredior** with inf. as Cic., Virg. Manil. Astron. 1. 3 sqq. seems to have Prop. before him *caelestis rationis opus deducere mundo adgredior primusque nouis Helicona mouere cantibus et uiridi nutantes uertice siluas, hospita sacra ferens* (=*sacerdos*), *nulli memorata priorum.* **puro de fonte sacerdos** go closely together, 'with priestly ministry from an unsullied spring.' I am a *Musarum sacerdos*, Hor. Od. 3. 1. 3, and sprinkle their votaries with song. For *puro de fonte* compare Callim. H. Apoll. 110 (of himself) Δηοῖ δ' οὐκ ἀπὸ παντὸς ὕδωρ φορέουσι μέλισσαι ἀλλ' ἥτις καθαρή τε καὶ ἀχράντοιο ἀνέρος πίδακος ἐξ ἱερῆς.

4. 'To lead the mystic emblems of Italy through the dances of Greece,' i.e. to treat Latin subjects after the Greek manner; cf. Hor. Ep. 1. 3. 12 *fidibusne Latinis Thebanos aptare modos?*, Virg. G. 2. 176. **per** cannot govern *orgia* nor is it the same as *inter* (P.). For orgia in this sense cf. Catull. 64. 260 (Ellis) and Aen. 6. 517 *illa chorum simulans euantes orgia circum ducebat Phrygias.* Compare also Virg. G. 2. 475 *Musae quarum sacra fero.*

5. **pariter**, 'side by side.' Propertius couples the poets as in III. 32 (26). 31, 32. Perhaps he had Theocritus in view Epigr. 5 (of Pan and Priapus) ἄντρον ἔσω στείχοντες ὁμόρροθοι. **carmen tenuastis**, '*spun* your slender song'; the λεπταὶ ῥῆσιες of Callim. Epigr. 29. 3; compare the imitation by Stat. Silv. 4. 7. 9, and Hor. Ep. 2. 1. 225 *tenui deducta poemata filo.* Elegiac poetry is slight compared with epic subjects; Hor. *conamur tenues grandia.* **antro**, IV. 3. 27 n.

6. **quo**, ποίῳ; **pede**, 'gait,' movement of the feet; cf. I. 9. 24 n. With an allusion to the sense of *metre, rhythm.* For this confusion (or rather non-differentiation) of the physical and metaphorical see Introduction. So Ovid assigns his personified *Elegia* one foot longer than the other Am. 3. 1. 8 *uenit odoratos Elegeia nexa capillos et, puto, pes illi longior alter erat.* **aquam**, cf. IV. 3. 5, 6.

7. **ualeat**, 'out on him,' χαιρέτω: cf. Tib. 2. 3. 70 *ol ualeant fruges*, Prop. III. 4. 13 *ualeto.* **Phoebum moratur in armis**, takes up poetical leisure with singing of war.

8. **exactus tenui pumice**, 'with the polish of fine pumice.' *tenui* 'fine' for refining (*tenuanti*), properly of the result, not the agent. Cf. Mart. 3. 89 *molles maluae* 'relaxing' mallows. Hor. Ep. 1. 19. 18 *exsangue cuminum* 'pallor-causing' cummin. Pumice stone was used by bookbinders to smooth down the rough projecting edges of the parchment, Becker Gall. p. 329. **eat**, *not* 'in allusion to publication' P., but as in Hor. S. 1. 10. 58 *uersiculos—euntes mollius*. In *eat* the poet goes off into a different metaphor, that of the chariot flying through the air.

9. **Fame soars with the poet in the winged car of his verse.** Cf. Hor. Od. 2. 2. 7 *illum aget penna metuente solui Fama superstes*. Anth. Gr. 9. 207 (of the elevating influence of philosophy) *ὄφρα κεν εἰσαφίκηαι ἐς οὐρανίους κενεῶνας ψυχὴν ὑψικέλευθον ἐλαφρίζων ἀπὸ γαίης*. The indic. **leuat** shews the picture is being realized. Propertius however is not careful about the distinction of ind. and subj., see Introduction. **a me nata**, 'child of my brain.' One of the *ἔγγονα ποιητῶν* of whom Plato speaks, Symp. 209 D. Compare Ov. Tr. 3. 14. 13 quoted on v. 11. 76.

10. **coronatis**, the metaphor changes to a triumphal procession. For the garlanded steeds cf. Ov. Tr. 4. 2. 22.

11. **curru**. Cf. Pindar Ol. 9. 81 *ἀναγεῖσθαι πρόσφορος ἐν Μοισᾶν δίφρῳ· τόλμα δὲ καὶ ἀμφιλαφὴς δύναμις ἔσποιτο*. **uectantur Amores**. When a father triumphed, his sons rode with him in the triumphal car; Livy 45. 40.

12. **scriptorum**, his imitators. Cf. v. 1. 136 *scribat ut exemplo cetera turba tuo*. **secuta**, supply *uectatur* from *uectantur*. The procession becomes a race to the Muses' temple. *turba secuta* Ov. Am. 1. 2. 36.

13. **missis**, usually *immissis:* but cf. Petronius c. 5 *mox et Socratico plenus grege mittat habenas*, and *misso equo* for *admisso* IV. 10 (11). 62. **in me**, with *missis*, 'to catch me up.' **certatis**, apostrophising the *turba*.

14. I.e. every one cannot be a Propertius. **currere**, a Greek inf.: *currentibus* or *currendi* would be more usual Latin. See Roby Lat. Gr. 1360 which however is not all in point.

15. **tuas**, thy own peculiar merits. 'It is clear that *tuas laudes* i.e. *bellicas uirtutes* is opposed to *pace* (v. 17), and *multi* to *intacta uia*.' P., rightly. **annalibus addent**, like Ennius.

16. **finem**, i. e. it will only be bounded by Bactra, it will reach as far as Bactra. **Bactra**, the goal of Roman aspirations in the East: Aen. 8. 688 *ultima secum Bactra uehit.*

17. **sororum**, here, of course, the Muses. Cf. III. 28 (22). 27.

18. **detulit pagina**, a bold metaphor, which would be harsh even in modern poetry; but see IV. 25. 17 n. **intacta uia** only means 'from an unhackneyed original.' It is very characteristic of the artificial and exotic character of Latin literature that the favourite epithet of a poet is a well-read man (*doctus*). For the metaphor cf. Virg. G. 3. 293 *iuuat ire iugis qua nulla priorum Castaliam molli deuertitur orbita cliuo.* So Callim. Epigr. 8. 1 *καθαρὴν ὁδόν.* Dionys. Halic. II. p. 129. 49 shews it in prose *πειράσομαι λέγειν...οὐδὲ κοινὰ οὐδὲ καθημαξευμένα τῶν πρότερον*, hackneyed (quoted by Hertzb.).

19. **mollia**, those of *elegiac* poetry. *durus* of *epic* or *tragic* and *mollis* of elegiac poetry are in continual antithesis; cf. III. 32 (26). 42, 44. **Pegasides**, a learned allusion in the manner of Latin poetry. The Muses are associated with *Hippocrene*, the spring which rose from a kick of Bellerophon's steed Pegasus.

20. **faciet capiti**, 'suit my head,' Eng. '*do for*': usually *facere ad;* but cf. Plin. N. H. 22. 19. 22. 48 *radix coronopi coeliacis praeclare facit.* **dura.** Cf. *hirsuta corona* v. 1. 61, of Ennius.

21. **at** marks a transition of thought. 'Let detraction do its worst now: I shall outlive it.'

22. **duplici**, i. e. double what would have naturally accrued; I. 7. 26 *magno faenore.* **honos.** It is instructive to see how Ovid softens this away Am. 1. 15. 39, 40 *pascitur in uiuis Liuor: post fata quiescit, cum suus ex merito quemque tuetur honos.*

23. **omnia**, cf. Introduction. **fingit maiora**, 'makes greater than before,' 'magnifies'; without any idea of unreality (such as we have in Hor. Ep. 1. 9. 8 *finxisse minora*). Compare Hor. Od. 4. 3. 12 (*illum*) *spissae nemorum comae fingent Aeolio carmine nobilem.* **uetustas**, a prospective-retrospective use, 'an age to come, when the present shall be a distant past.' First in Virg. Aen. 10. 792 *si qua fidem tantost operi latura uetustas;* cf. Ov. Tr. 5. 9. 8 *scripta uetustatem si modo nostra ferent*, i. e. 'if my writings shall live.'

24. **ab exequiis**, 'after the last rites.' Cf. Ov. Tr. 4. 10. 122 *tu mihi, quod rarumst, uiuo sublime dedisti nomen, ab exequiis quod dare fama solet.* **maius uenit**, Ov. P. 4. 16. 3 *famaque post cineres maior uenit.* **in ora**, i. e. 'on men's tongues,' cf. IV. 9. 32.

25. **nam**, 'for example,' *ἐπεί*, indicates a suppressed train of thought. The poet's work lives and grows after him (this is the text of vv. 33—36). Poetry is immortal and immortalises its subjects. But for Homer, what would Troy be now? **pulsas**. The use of this word shews that Propertius here regards the horse as a kind of battering-ram. Compare Pausanias 1. 23. 8 (referred to by P.) 'That the handiwork of Epeus was a device for dismantling the walls (*εἰς διάλυσιν τοῦ τείχους*), everyone recognizes who does not impute absolute idiocy to the Trojans.' **abiegno**, of fir wood; so Prop. here and v. 1. 42, agreeing with Virgil Aen. 2. 16. **nosceret**, 'come to know.'

26. **Haemonio uiro**. Cf. III. 5. 22 *Phthii uiri*, '*the* man of Phthia,' her most illustrious son. **comminus isse uiro**, Sil. It. 5. 560 *saeuo comminus ire uiro.*

27. **Idaeum**, '*rising* in Mount Ida.' **Iouis cum prole Scamandro**. The certain conjecture of *G. Wolff* adopted by *Haupt. flumina* shews *two* rivers must be mentioned. Homer Il. 21. 307, to which Propertius is referring, expressly says the Scamander summoned the Simois to his aid against Achilles, and *Iouis cum prole* agrees with Hom. Il. 21. 2 *Ξάνθοῦ δινήεντος ὃν ἀθάνατος τέκετο Ζεύς*. It is true that Ida and other places in Troy are confused with their namesakes in Crete and in consequence Zeus is said to have been born in Troy; cf. Schol. Apoll. Rhod. 3. 1323 seqq. *ἀντιποιοῦνται γὰρ καὶ οἱ Τρῶες τῆς τοῦ Διὸς γενέσεως καθαπέρ φησι Δημήτριος ὁ Σκήψιος* and other passages. But this only goes a short way towards justifying the MS. reading *Iouis cunabula.*

28. **ter**, a certain conjecture for MSS. *per*. The canons of interpretation will not allow of *tractum* being supplied, as P. supposes. For the Propertian repetition *ter—ter* see Introduction.

29. **Pulydamantas**. *Polydamas* represents the public opinion of Troy, Il. 2. 100, and thus acquires a proverbial reputation; cf. Pers. 1. 4. He is coupled with Deiphobus by Ovid Her. 5. 92, Met. 12. 547. As a warrior we do not hear of him in the Iliad; but **in armis** is supported by Sil. Ital. 12. 212 *Pulydamanteis iuuenis Pedianus in armis bella agitabat atrox.*

The plural is indefinite, as Πολυδάμαντες Ael. N. A. 8. 5 'such heroes as P.' [I think however it very probable that **Pulydamantos** is to be read, 'Paris who cut a sorry figure in the arms of Polydamas.' This gives a more forcible construction and besides is supported by the phrase of Silius Italicus. Paris actually did fight against Menelaus in some one else's armour (Il. 3. 333), his brother Lycaon's, and it is very possible that Propertius has forgotten the exact circumstances.]

30. **qualemcumque**, ὁποιονδήποτε, Roby, Lat. Gr. 2289. **uix sua nosset humus**, appropriated by Ovid. Tr. 5. 5. 54 *forsitan Euadnen uix sua nosset humus*. *humus* in the sense of 'land' (as we use 'soil, ground') is rare, except in Ovid.

31. **exiguo sermone**, a bold extension of the *abl. of description* (Roby 1232), *sermone*, the external fact, being put for the quality *fama*. Madvig, Lat. Gr. 272 obs. 3, observes it is sometimes used where *in* would be commoner; cf. *erat in sermone omnium* Cic. Phil. 10. 7. 14. **Ilion** and **Troia** are here clearly different. Cf. Aen 3. 3 *ceciditque superbum Ilium, et omnis humo fumat Neptunia Troia*. Compare also Eur. Hec. 922 Ἰλιάδα Τροίαν. What the difference is, is not so clear. *Servius* on Virg. *l.c.* says *Troy* is the country, *Ilium* the town. But in the Iliad and elsewhere *Ilium* is used for the country; and it is not easy to find instances to the contrary. The misapprehension of a double name, like Ἀλέξανδρος, Πάρις, may have originated the distinction whatever it is. In the present passage Propertius may be distinguishing between the old mythical *Troia* (or old *Ilium*) and new *Ilium*.

32. **Oetaei dei**, Hercules. Propertius' imagination seems to have been caught by his passage from the flames of his funeral pile on Mount Oeta into the celestial life. Cf. 1. 13. 24. **numine**, 'by the divine power of,' an exact expression. Troy was first taken by Hercules himself from Laomedon and then by his follower Philoctetes with his arrows.

33. **nec non**, i. e. as well as his heroes. For the connexion of thought see v. 25 n. **casus**, 'fall'; Aen. 1. 623 *casus mihi cognitus urbis Troianae*. **memorator**, see Introduction.

34. **posteritate**, a curious abl. apparently of the *means*, 'through posthumous lapse of time,' opposed to *uetustate*. Compare Tac. Ann. 3. 19 *gliscit utrumque* (i. e. truth and falsehood) *posteritate*, and for the general sense Hor. O. 3. 30. 7, 8 *usque ego postera crescam laude recens*. **crescere**, apparently a word of the Augustan coterie of poets. Cf. Hor.

l. c., Virg. Ecl. 7. 25 *crescentem ornate poetam.* **sensit.** For though dead, he is alive.

35. **seros nepotes,** *ὀψιγόνους.* Cf. Virg. G. 2. 58 *seris factura nepotibus umbram.* **inter,** a striking example of Propertius' 'disjunctiveness,' for the *seri nepotes = Roma.* We may compare Tac. H. 1. 1 *ita neutris cura posteritatis inter infensos uel obnoxios.*

36. **illum diem,** *not* 'illam *uitam*,' P., but the day when this will happen; an *ille* of unspecified reference. Cf. III. 5. 39 n. **post cineres,** imitated by Ov. l. c. on v. 24. It goes with the sense of the whole clause rather than with any particular expression.

37. **contempto sepulcro,** 'on an unregarded grave,' an idea repulsive to so sensitive a nature. Cf. III. 5. 25, 2. 5.

38. **Lycio deo,** the Palatine Apollo.

39. This line begins a fresh poem in the MSS. (So Palmer.) **interea,** as in III. 5. 25. **orbem,** 'the round,' a metaphor from the circus ring. Cf. Hor. A. P. 132 and el. 3. 21 n.

40. **tacta,** impressed. **solito sono.** Propertius frequently read his poems to his mistress; cf. III. 4. 11—14.

IV. iii.

Introduction.

In this poem Propertius indicates that, having tried the grand style of historical poetry without success, he will henceforth abandon it and devote himself to the amatory class. His fervent Roman patriotism, his archæological tastes, and the influence of Ennius, Virgil and other writers naturally attracted him to the history of Rome. But he soon found it incompatible with his genius. This incompatibility he indicates in the form of a vision, or, as we should rather say, an allegory, telling how Apollo and Calliope forbade him to prosecute these 'severe studies,' and shewed him that his place in the temple of Fame was already secure. There is no special allusion to determine the date.

1. **uisus eram,** 'methought I lay,' *not* as P., who is misled by *posse* v. 4 (where see note), 'I had fancied myself able.' It seems to me idle to draw distinctions between allegories, visions

and dreams in the present passage. All that Prop. hints is that he is drawing an ideal picture. **molli**, 'grateful, soothing': with soft grass and shelter from the heat. Cf. Virg. G. 3. 464 *molli succedere saepius umbrae.*

2. **umor**, 'water.' Cf. III. 21. 4 n. Hippocrene is meant.

4. **tantum operis**, for the phrase Plaut. Men. 2. 3. 85 *tantum incepi operis*, Livy Praef. 13 *orsis tantum operis*, Prop. IV. 10 (11). 70 *tantum operis belli sustulit una dies*, and for the construction, the acc. in apposition to the sentence, Ov. M. 5. 112, *sed qui, pacis opus, citharam cum uoce moueret.* **hiscere**, 'lisp,' of incoherent utterance: *hiantia loqui* Cic. Or. 9. 32. The construction of *reges* and *facta* is bold but is softened down by the intervention of the semi-cognate acc. *tantum operis*; cf. Ov. M. 13. 231 *nec Telamoniades etiam nunc hiscere quicquam ausit.* **posse.** Propertius is fond of the *potential.* See Introduction.

5. **parua ora**, opposed to *magnum os*, III. 1. 12 n. Cf. Ov. Tr. 1. 6. 30 *nostraque sunt meritis ora minora tuis.* **tam**, 'to that great spring.' For *tam* see Introduction. P.'s *iam* is quite unnecessary. Persius travesties this poetical drinking, Prol. 1 *nec fonte labra prolui caballino.*

6. **pater Ennius**, a stock address of respect, as we say '*Dan* Chaucer'; cf. Hor. Ep. 1. 19. 7. **ante**, 'formerly.' I. 8. 36 n.

7. **Curios fratres**, i.e. the *Curiatii*, an extraordinary curtailment. See Introduction. **Horatia**, would be in prose *Horatiana*; but cf. Manil. 5. 107 *Horatia facta.* **pila.** Mr Burn, Rome and Campagna, p. 104, writes, 'A pillar at the corner of one of the arcades (i.e. in the Forum) containing shops was called the pila Horatia. * * * Upon it, according to Dionysius, had been fixed the armour taken by the surviving Horatius from the vanquished Curiatii. The word *pila* may either mean the column of the arcade upon which the armour was fixed or the weapons themselves, and the Latin writers seem to understand it as referring to the latter, while Dionysius translates it by στυλίς.' *Pila* (*f.*)was confused with *pila* (*n.*). Hertzberg may be right in thinking Propertius intends in *pila* (*the* Roman weapon) to hint that it was the *Horatii* who were Romans. Compare Livy 1. 24. 1.

8. The allusion is to the defeat of *Demetrius* of *Pharos* by L. Aemilius Paullus 219 B.C., not that of *Perseus* by his son, surnamed *Macedonicus*, 167: for Ennius died in 169.

9. **uictrices moras.** Manil. 1. 786 *inuictusque mora Fabius.* Ennius' own line *unus homo nobis cunctando restituit rem* is well known. **pugnam sinistram Cannensem.** The student should observe that *two adjectives* can be put with one *subst.* when they refer to *different* aspects of it, when, as here, one *specifies* (*Cannensem*) and the other *describes* (*sinistram*). For Propertius' fondness for such accumulations see Introduction.

10. **uersos,** cf. III. 24 (20). 32. *uersos ad uota* is opposed to *auersos.*

11. This is not mentioned in Livy. But Varro in his Heracles introduces one of the Lares saying, *Noctu Hannibālis cum fugani exercitum Tutanus, hoc Tutanus Romae nuncupor.* **Romana sede.** Cf. Livy 5. 50. 4 *quod Iuppiter O. M. suam sedem atque arcem populi Romani in re trepida tutatus esset.* Cat. 80. 3 has *a sede Pisauri.*

12. **fuisse.** For the change of construction cf. III. 23. 7 n. **Iouem.** His temple is meant. This confusion of the divine personality with its outward material signs, such as statues, temples, is thoroughly Roman, but not confined to Rome. A good example is v. 1. 7 *Tarpeiusque pater nuda de rupe tonabat.*

13. **Castalia,** on Parnassus in *Phocis,* while Helicon (v. 1) is in Boeotia. The topography of the Latin poets is always more or less fanciful, and the haunts of the Muses are no exception. Thus Statius Silv. 2. 7. 2 puts Hippocrene on the Acrocorinthus. **speculans,** 'watching me,' *ποτανγάζων.* **arbore,** 'the wood,' a collective sing. for the plur.; see III. 5. 3 n.

14. Phoebus gives a similar warning to Horace, Od. 4. 15. 1 *Phoebus uolenti proelia me loqui uictas et urbes increpuit lyra, ne parua Tyrrhenum per aequor uela darem.* **lyra nixus.** Apollo is frequently thus represented in art. **ad antra.** The order implies he was *close* to the grotto.

15. **flumine,** i.e. the *fontes* of v. 5, the flow of epic poetry

16. **carminis heroi opus,** 'a work consisting in'; a genitive of *equivalence* or *definition,* Roby 1302. **tangere,** of unlawful handling. Cf. III. 32 (26). 10.

18. **mollia.** 'Over soft sward the puny wheel should glide.' Elegiac (IV. 1. 19 n.) poetry is your field. **prata.** Aristoph. Ran. 1300 says (or quotes) more appropriately *ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ λειμῶνα Μουσῶν ἱερὸν ὀφθείην δρέπων.* But comp.

Virg. l. c. on IV. 1. 18, Manil. 2. 50, 53 *omnis ad accessus Heliconis semita tritast.—integra quaeramus rorantes prata per herbas.*

19. **iactetur.** Comp. an epigr. of Strato (addressing his book) πολλάκι φοιτήσεις ὑποκόλπιον ἢ παρὰ δίφροις βληθέν. The book was picked up and thrown down on to the scamnum or footstool, the inseparable attendant both of the *sella* and the *lectus* (Rich, Dict. s. v.).

20. **uirum,** 'lover.' See III. 5. 36 n.

21. **seuecta,** 'deviate, swerve aside'; only here. For the abl. cf. V. Aen. 4. 385 *et cum frigida mors anima seduxerit artus.* Hence P., following Scaliger, reads *praescriptos euectast gyros,* a slight but needless change. **pagina seuectast.** Cf. IV. 1. 18 n. **gyro,** lit. the ring or circus in which horses were trained. Here, like *orbem* El. 1. 39, of a narrow field in literature. Cf. Stat. Silv. 4. 7. 4 *ingens opus in minores contrahe gyros.* Cic. De Or. 3. 19. 70 *ex ingenti quodam oratorem immensoque campo in exiguum sane gyrum compellitis.*

22. Dante apparently translates our author Purg. I. 1—3 'O'er better waves to speed her rapid course *The light bark of my genius* lifts the sail, Well pleased to leave so cruel sea behind.' Cary. The It. has *la navicella del mio ingegno.*

23. As is frequent in Lat., the emphasis is on the last word *harenas.* The **cumba** was a two-oared boat (Rich, s. v.).

24. **tutus eris,** sc. by doing so. Cf. Ov. R. A. 650 *lente desine: tutus eris.* **turba,** 'ferment, uproar.' Rare in this literal sense; but cf. Lucan 3. 593 *pelago turbante* and *mare turbidum, turbulentum;* Att. ap. Non. 524. 26 (Fr. 608 Ribbeck) is instructive, *non uides quam turbam quosue fluctus concites?* Seneca (?) Ag. 103 paraphrases Prop., *felix mediae quisquis turbae sorte quietus aura stringit litora tuta, timidusque mari credere cymbam remo terras propiore legit.*

25. **sedem,** 'a resting-place, retreat,' a very vague word.

26. **semita facta est,** as in. Plaut. Curc. 1. 1. 36 *dum ne per fundum saeptum facies semitam.* **noua** asserts by implication the poet's originality, like *intacta uia* el. 1. 18.

27. **adfixis.** The poet is describing one of the *operosa antra* (2. 12) or artificial grottoes of the Muses, which were common in the grounds of wealthy Romans. These *musea* are described in Plin. N. H. 36. 21. 42. 154 *appellantur quidem ita* (i.e. *pumices*) *et erosa saxa in aedificiis quae Musea uocant*

dependentia ad imaginem specus arte reddendam. The stones have been there long enough for the moss to grow over them (*uiridis*). **spelunca.** Observe that this is the Gr. acc. *σπήλυγγα.*

28. **pendebant,** from the projections of the roof. Cf. Plin. l. c. **tympana,** 'the Bacchic instrument,' P. **cauis,** *erosis; not* 'vaulted,' as P. seems to suggest. *pumex* is used of any porous stone, as P. points out.

29. **ergo,** the MS. reading, is corrupt. It cannot be explained either (1) as an *ergo* of *resumption* after a digression, as in Aen. 6. 384, or (2) as a loose inference from what precedes, as in Virg. G. 1. 489, Eleg. in ob. Maecen. 114 *redditur arboribus florens reuirentibus aetas: ergo non homini, quod fuit ante, redit.* **orgia,** L. Müller's reading, is probable (cf. el. 1. 4): and **mystarum,** *not mustarum,* as he spells it, is possible.

31. **dominae.** Cf. II. 5. 17. **mea turba,** 'my favourites.' The phrase is imitated by Ov. Am. 1. 1. 6, A. A. 3. 811. Tr. 1. 5. 34.

32. **Gorgoneo,** Hippocrene, Pegasus having sprung from the blood of Medusa; a far-fetched allusion. **punica rostra,** taken by Ovid, Am. 2. 6. 22. *Punicus,* like *φοῖνιξ,* is originally a proper name; but cf. Hor. Epod. 9. 27.

33. **diuersae,** i.e. in different parts of the grotto; cf. Virg. G. 4. 432 *sternunt se somno diuersae in litore phocae.* **iura.** I have restored this after Scaliger for the unmeaning *rura* of the MSS. The different provinces of the Muses are meant.

34. **in sua dona,** 'on the production of their special gifts.' So Virg. G. 1. 219 *at si triticeam in messem robustaque farra exercebis humum.* Cf. *in thyrsos* v. 35.

35 gives descriptions of three Muses, of whom the second is probably Terpsichore; but the others can hardly be identified, as the Muses are variously represented in ancient art. **carmina neruis aptat,** very close to Hor. Epist. 1. 3. 12 *fidibusne Latinis Thebanos aptare modos studet?*

36. **manu utraque,** i.e. busily, energetically. Cf. el. 14 (15). 24 *regales manicas rupit utraque manu.* **rosam.** Perhaps Erato is meant. Love is crowned with roses; compare pseud.-Anacr. 53. 7, 15. For the collective sing. cf. v. 6. 72.

38. **a facie,** a false *etymology.* Καλλιόπεια is from *ὄψ,* not *ὤψ.* See the Introduction.

39. **cygnis.** This is somewhat magniloquent. As an erotic poet, Propertius is to ride on Venus' own swans; cf. Hor. Od. 4. 1. 10. Ovid follows him A. A. 3. 809 *cygnis descendere tempus duxerunt collo qui iuga nostra suo.*

40. **fortis** probably goes with **equi**, as in Ov. R. A. 634. A. A. 3. 595. **ducet**, certainly not=*uehet* (Hor., Ep. 1. 1. 93 *quem ducit priua triremis*, has in view the *trailing* motion of a ship): nor of dragging a chariot (Od. 4. 3. 5) which was not used in Roman warfare. It must then either be 'draw, allure you'; or else 'go before you,' you shall not follow in the wake of cavalry to war. **sonus**, a comprehensive word. It includes the neighing and the prancing of the horses and the clatter of their harness.

41. **nil tibi sit**, 'let it be no concern of thine,' more usually *nil ad te sit*, as Lucr. 3. 830 *nil igitur mors est ad nos* (Munro's note): but Prop. uses the dat. for *ad* with *acc.* in other connexions also. See III. 29. 1 n. Compare *haud tuumst uereri* Plaut. Stich. 5. 4. 36, with which compare Tib. 1. 6. 24 *tum mihi non oculis sit timuisse meis* and pseudo-Tibull. 4. 3. 3 *neu tibi sit duros acuisse in proelia dentes.* Nothing is gained by taking *nil* for *non*, as P. **praeconia classica**, 'martial advertisement': *praeconia* seems better than *praetoria*, the other reading, though *flare classicum*, 'blow a trumpet,' is an authorised expression; cf. Virg. G. 2. 539. *classica* is an adj.; compare *classicum canere.* **ranco**, 'braying'; of an ass Ov. F. 1. 433.

42. **flare**, with an acc. as in Mart. 11. 3. 8 *quantaque Pieria proelia flare tuba*, and, nearer still, Gell. N. A. 1. 2. 6 *has ille inanes glorias cum flaret.* **cingere** is supported by Ov. Tr. 5. 2. 69 *finitimo cinctus premor undique Marte* and Stat. Ach. 1. 10 *neque enim Aonium nemus aduena pulso* ('invade'). *tinguere* (N.) would be in grossly bad taste.

43. **quibus in campis.** The *nom.* to *sit* is changed from the inf. to a dependent sentence. Cf. Introduction. Observe the *plur.* of the *two* battles, *Aquae Sextiae* and the *Campi Raudii.* **Mariano signo**, for the abl. see Introduction. The eagle is meant. Pliny N. H. 10. 4. 5. 16 says 'Gaius Marius in his second consulship made it (the eagle) the distinctive mark of the legions of Rome. Till then it was the principal one, but there were four others. Wolves, minotaurs, horses and boars preceded each company. A few years before it had begun to be the only one carried into battle; the rest were left in the camp. Marius abandoned them entirely.'

44. **stent**, 'the battle *is set*'; cf. Sil. It. 4. 274 *medio stetit aequore pugna.* **Teutonicas Roma refringat opes.** Cp. Hor. Od. 3. 3. 28 *nec Priami domus periura pugnaces Achiuos Hectoreis opibus refringit.*

45. *quibus in campis* is to be supplied with **uectet**, *not quo*, as P. A river can be said to flow through a battle-field. The line is generally supposed to allude to the victory of Caesar over Ariovistus. See B. G. 1. 53 (not 4. 1 as P.). **perfusus**, not very appropriate for a *stream*; but *maerenti* v. 46 shews the Rhine is half personified as in Ov. Tr. 4. 2. 42 *cornibus hic fractis uiridi male tectus ab ulua decolor ipse sanguine Rhenus erit.* There is a similar confusion between the river and the river-god in v. 2. 7; cf. Introduction.

47. **coronatos**, i.e. fresh from a banquet. **alienum**, that of the *uir* v. 50. **ad limen**, like the serenader in 1. 16.

48. 'The tipsy traces of the midnight rout,' i.e. the traces of a rout or scamper of tipsy revellers; such as the chaplets, torches, &c. which they would leave behind when pursued. **ebria** would go more naturally with **fugae**; cf. Introduction.

49. **excantare**='draw out by chants,' whether gods from a besieged city, the moon from the sky, or standing corn from a field; but here metaphorical, by the *blandi carminis obsequio* 1. 8. 40. **clausas puellas**, Callim. Fr. 164 (Bergk) ἡ παῖς ἡ κατάκλειστος.

50. **ferire**, 'cozen,' a cant word for cheating; Ter. Ph. 1. 1. 13. Cf. Prop. v. 5. 44.

51. **talia**. For omission of verb see 1. 16. 45.

52. Ovid gives the phrase a different turn Am. 3. 9. 25 *adice Maeoniden a quo ceu fonte perenni uatum Pieriis ora rigantur aquis.* **Philetaea.** She moistened Propertius' lips with water from the spring from which Philetas drank. Cf. el. 1. 6.

IV. vii.

Introduction.

The subject of this poem is the drowning of Paetus, a young friend of the poet, on a trading voyage to Egypt. The poet draws an imaginary picture of the sad event and its circumstances, and intersperses it with melancholy reflections on the

daring of men and the power of the passion for gold which had been the destruction of Paetus.

1. **ergo.** Cf. I. 8. 1 n. **pecunia.** Personified, as in Hor. Ep. 1. 6. 37 *regina pecunia*, Juv. 1. 113 *etsi, funesta pecunia, templo nondum habitas*, and so Πλοῦτος in Aristoph.

2. **adimus** seems hardly appropriate with **iter**, unless the sense is 'we go near the path of death' (i. e. *to* death; cf. I. 20. 18 n.), Eur. Or. 1044 *θανάτου πέλας βαίνειν*; cf. *adire periculum* Cic. Phaedrus 3. 6. 9 has *professi mortis audacem uiam* where *audacem* refers to the sailors, as **immaturum** here does to *mortis*.

3. I.e. you cruelly foster the vices of mankind by supplying them with an object; cf. IV. 21. 4 *ipse alimenta sibi maxima praebet amor.* **praebes pabula.** Cf. Plaut. Rud. 2. 6. 29 *piscibus in alto, credo, praehibent pabulum.* **crudelia.** Statius Theb. 9. 300 has curiously varied the meaning *ibitis aequoreis crudelia pabula monstris.*

4. **semina orta,** a confused way of emphasizing an idea by repetition. **de capite tuo,** either (1) 'from you as source,' which is not harsher than I. 18. 19 *quae tu uiua mea possis sentire fauilla* 'when I am ashes' nor than *fontis caput* IV. 18 (19). 6: for the metaphor see III. 18 (15). 6 *non ego nequitiae dicerer esse caput*, or (2) 'from yourself,' as Hertzb. who compares Sen. Med. 1013 *si quod est crimen, meumst—noxium macta caput.* Perhaps, as P. suggests, there is an allusion to Athene being born from Zeus' head.

5. **tendentem lintea,** 'with canvas spread,' suggests a smooth course and a favouring wind.

6. **obruis,** *facis ut obruatur.* **terque quaterque.** Propertius is thinking of the storm and its savage determination to drown Paetus; compare Leon. Tar. Anth. Gr. 7. 652 Ἡχήεσσα θάλασσα, τί τὸν Τιμάρεος οὕτως πλώοντ' οὐ πολλῇ νηὶ Τελευταγόραν, ἄγρια χειμήνασα, κατεπρηνώσαο πόντῳ σὺν φόρτῳ λαβρὸν κῦμ' ἐπιχεναμένη. **insano mari.** Ov. Her. 1. 6 *obrutus insanis esset adulter aquis.*

7. **nam,** explaining *obruis.* **sequitur,** 'in pursuit of thee.' **excidit,** 'made shipwreck of his youthful life.' Cf. Ter. Andr. 2. 5. 12 *uxore excidit*, 'lost his wife.' Ov. M. 2. 328 *magnis tamen excidet ausis.* Others take it 'he was lost in his youth.'

8. **nouo**, i.e. an unexpected banquet; **not**, as P. after Hertzb., a mere repetition of *longinquis*. **longinquis**, i.e. far from home; II. 9. 29 *longinquos ad Indos*. The phrase is imitated by Ov. Ibis 148 *nostraque longinquus uiscera piscis edat*, Claud. Eutr. 2. 334 *longinquis piscibus esca*. Ov. Tr. 1. 2. 56 *et non aequoreis piscibus esse cibum*. Leonidas Anth. Gr. 7. 273 (of a similar fate) πόντῳ ἀνεύμενος, ἰχθύσι σῦρμα, σέχωμαι. **natat**, of floating corpses and wrecks, v. l. 116.

9. **iusta**, subst. Ov. F. 6. 491 *maesta Learcheas mater tumulauerat umbras et dederat miseris omnia iusta rogis*. **pias terrae**, her son's dead body. For *terrae* compare III. 5. 26 n. PIENTISSIMVS in an inscr. Orell. C. I. 1. no. 4601 of an infant two years old shews *pius* was a regular epithet, though we have no reason for supposing that Paetus was not an affectionate son. Hertzb. takes the phrase as genitive after *iusta*. 'The parental embrace of the earth' (P.) is not in point.

10. **pote**, as adj., *est* being omitted. Cf. II. 1. 46. **cognatos**, *not* for *cognatorum*. The *rogi are* the *cognati*; cf. III. 5. 8 n. Prop. seems to imitate Catull. 68. 97 sqq. *non inter nota sepulcra nec prope cognatos compositum cineres*.

11. Compare a very similar epigram of Glaucus in the Greek Anthol. 7. 285

οὐ κόνις οὐδ' ὀλίγον πέτρης βάρος· ἀλλ' Ἐρασίππου
ἦν ἐσορᾷς αὕτη πᾶσα θάλασσα τάφος,
ὤλετο γὰρ σὺν νηΐ· τὰ δ' ὀστέα ποι ποτ' ἐκείνου
πύθεται, αἰθυίαις γνωστὰ μόναις ἐνέπειν.

The phrase in the second line may be an echo of Pericles' πᾶσα γῆ τάφος. **astant**, a little more vivid than *stant*. Ovid imitates Her. 10. 123 *ossa superstabunt uolucres inhumata marinae*.

12. Observe how the vastness of the sea is suggested by the rhythm. Note too that Prop. says *pro tumulo*, not *tumulus* (τάφος). It is worth while reading Mr Ruskin's most instructive analysis of the lines "whose changing mound and foam that passed away Might mock the eye that questioned where I lay," Modern Painters III. p. 166. It is not all applicable here. But I may be excused quoting one sentence. 'Then, having put the absolute ocean fact as far as he may before our eyes, the poet leaves us to feel about it as we may, and to trace for ourselves the opposite fact, the image of the green mounds

that do not change, and the white and written stones that do not pass away; and thence to follow out also the associated images of the calm life with the quiet grave, and the despairing life with the fading foam.' It is singular that *tumulus* means literally 'mound,' but it is a coincidence and no more.

13. **infelix**, 'calamitous.' **timor**, '*cause* of fear.' So v. 28, and Ov. F. 1. 551 *Cacus Auentinae timor atque infamia siluae.* Cf. I. 2. 17 *discordia.* **raptae Orithyiae.** Ov. Am. 1. 6. 53 *si satis es raptae, Borea, memor Orithyiae.* For the fable see Plat. Phaedr. p. 229.

14. **tanta**, i. e. to excuse such cruelty.

15. **quidnam**, 'why, pray,' more emphatic and colloquial than *quid*. So chiefly in the comic poets. **gaudes.** Cf. v. 6 n. **Neptune**, perhaps an allusion to Poseidium, the headland facing Argennum, as Prof. Ellis suggests.

16. **sanctos**, 'guiltless.' Shipwreck as a punishment from heaven is a common idea, e. g. Hor. Od. 3. 2. 26 sqq.

17. **aetatem numeras.** For the use with a collective cf. *numerare pecus, numerare tempus* Gaius Inst. 2. 172; and *numerus uini*, &c. The forger of Consol. Liv. has 447 *quid numeras annos?* In a different connexion Hor. Ep. 2. 2. 210 *natales grate numeras?*

18. **mater in ore tibist**, imitated in Ov. M. 11. 544 *Ceycis in ore nulla nisi Halcyonest.* **non habet unda deos**, but Ov. M. 2. 8 *caeruleos habet unda deos.* Contrast I. 8. 41 n. Propertius has forgotten Neptune v. 15.

19. **nam** explains the last phrase. The construction is complicated. **ad saxa** probably goes after **ligata**; compare I. 20. 20. **nocturnis**, as P. rightly says, after the ship was moored at evening; Theocr. 13. 33.

20. **uincula**, the hawsers for mooring, *πείσματα, δεσμοί*; Aen. 1. 169. **detrito**, worn away with the chafing. **cadunt**, 'fall away.'

21. **sunt**, 'there *are*,' absolute. Cf. v. 6. 15 *est Phoebi fugiens Athamana ad litora pontus.* **curas**, 'the distressed love.' Cf. I. 1. 36 n., and for the plur. I. 11. 7 *ignibus* and note on *furores* I. 5. 3. **testantia.** He takes *Argennum* to be derived from *Argynnus*, the name of the youth. Agamemnon, as Prof. Ellis points out, was specially honoured near Clazomenae (Paus. 7. 5. 6), apparently in connexion with some hot springs.

22. The text is Prof. Ellis' brilliant emendation for the MS. *minantis aquae.* He says: 'We may fix the scene of Paetus' shipwreck at that part of the coast of Lydia where the land, which contracts into a narrow neck between Clazomenae on the north and Teos on the south, again broadens out into a rocky peninsula with three bold promontories, Corycium south, *Argennum south-west,* Melaena north. All these are projections of Mount Mimas*.' **notat,** 'brands,' cf. IV. 10 (11). 48 *Tarquinii nomine quem simili uita superba notat;* paraphrased by Ov. (?) Her. 16. 208 *et qui Myrtoas crimine signat aquas.* **Mimantis,** called the 'windy' Mimas, Od. 3. 172. The stormy character of the coast is clear from the account of the battle of Arginusae.

23, 24. These lines seem to point to the other legend of the death of Argynnus, which represented him as lost while swimming in the Cephissus in Boeotia. Prof. Ellis thinks that 'the original legend *was* connected with the Boeotian coast, that it subsequently extended to the opposite side of the Aegean, and that Propertius who, as a learned man, had heard the story connected with both localities, indicates in these two lines somewhat awkwardly the connexion.' He paraphrases the four lines thus: 'P. was wrecked on the coast which retains the name of the lost Argynnus, that youth whom Agamemnon vainly sought to discover, and kept the fleet at Aulis waiting in the hope of doing so—a delay which caused the death of Iphigenia.' **non soluit.** The negative is thoroughly Propertian. See Introduction. **mactatast.** So v. 1. 109, 110. In IV. 22. 34 we have the substituted stag (*subdita cerua*).

25. **reddite,** Neptune and Aquilo v. 13—18. Scaliger's transposition of 25—28 to come after 70 is not proven. If the lines are moved, they should be put after v. 64. **corpus,** the body despoiled of life. **positaque.** The Neap. MS. has *positast;* but this makes the passage too jerky.

26. Compare Petron. 114 *aut quod ultimum est iratis etiam fluctibus imprudens harena componet.* **uilis,** not very complimentary as an address, but Prop. is inattentive to the precise form of the expression. Cf. Introduction. **harena,** addressed as in I. 22. 8.

27. **transibit.** III. 2. 5 n.

28. **timor,** see n. on v. 13. A similar warning in Anth. Gr. 7. 266 *ναυηγοῦ τάφος εἰμὶ Διοκλέος· οἱ δ' ἀνάγονται, φεῦ τόλμης, ἀπ' ἐμοῦ πείσματα λυσάμενοι.*

* Univ. Coll. Lond. Professorial Dissert. 1872—3, which see.

29. **curuate.** Mr Peskett's emendation* for the MS. *curuae* (Edd. *curuas*). Cf. IV. 22. 35 *curuare cornua*, 'to make curved horns.' **texite** is appropriately used of ships, 'fabricate,' as in Aen. 11. 326. **causas**, i.e. things that cause death. Ov. E. P. 4. 7. 12 *aspicis et mitti sub adunco toxica ferro et telum causas mortis habere duas.*

30. **acta**, of impelling ships, as in Ov. F. 1. 340. Propertius means that those who go on the sea are rowers in Death's vessel. Mr Reid suggests that the metaphor is from hurling a javelin, for which see v. 6. 22 n.

31. Lachmann puts the stop *after* **fatis**, comparing Seneca N. Q. 5. 18 *quid maria inquietamus? parum uidelicet ad mortes nostras terra late patet*, an obvious imitation. Lucan 3. 196 *fatisque per illam accessit mors una ratem* supports the punctuation of the text, which gives a more usual construction and a better rhythm.

32. Sen. Contr. 7. 1 *multas rerum natura mortis uias aperuit et multis itineribus fata decurrunt.* **miseras**, 'leading to misery.' See Introduction.

33. There is a play of words. **teneat** = 'keep its hold on you,' i.e. physically on your ship; **tenuere**, metaphorically 'kept you from wandering.'

34. **cui**, i.e. who is not satisfied with his native land; imitated in Ov. Am. 2. 11. 30 *et, felix, dicas, quem sua terra tenet!*

36. **consenuit**, like Catullus' *phaselus* 4. 25 *recondita senet quiete.* **portus.** Cf. III. 20 (17). 24 *an quisquam in mediis persoluit uota procellis cum saepe in portu fracta carina natet?*

37. **substrauit**, like a smooth floor. Cf. *sternere aequor.* Lucretius frequently uses *substratus* of the sea, e.g. 6. 619. For the sense cf. Lucr. 2. 557 *infidi maris insidias uiresque dolumque—subdola cum placidi ridet pellacia ponti.*

38. A curiously roundabout expression. Cf. Introduction.

39. **triumphales**, a proleptic use, 'going to a triumph.' **Capharĕa.** For the form cf. Pacuv. 136 *pater Achiuos in Capharēis saxis pleros perdidit.* Ovid has *-ēus* more correctly Tr. 5. 7. 36. Cf. Hygin. Fab. 116. Nauplius, king of Euboea, in revenge for the death of his son Palamedes, lighted false

* Proposed independently by Mr G. T. Lendrum of Caius Coll., Cambridge.

fires on the Greeks' return from Troy and so decoyed them on to the rocks of Caphareus. Cf. v. 1. 115, 116.

40. **Graecia,** a natural exaggeration, as in bk. v. 1. c. **tracta,** dragged by the currents. Cf. Lucan 5. 235 *Euripusque trahit cursum mutantibus undis Chalcidicas puppes ad iniquam classibus Aulin.* **salo,** probably an abl. of *place;* possibly one of *means.*

41. **paulatim** with **iacturam.** Cf. I. 22. 3 n. This 'gradual, piecemeal loss' is the most harrowing part of Odysseus' sufferings. **socium,** contracted form as in Aen. 5. 174. **Vlixes,** an instructive example of how Greek words are treated in early Latin. *u* is for *o* (as *Hercules* for older *Hercoles*), *l* for *δ* (compare *oleo* with *odor*), *i* for *ti* (*υ*, as in *oriza*), *x* for *σσ* (as *malaxo* for *μαλάσσω*).

42. **soliti.** MSS. *soli;* i. e. *soli(li).* **non ualuere in.** In a different sense v. 7. 68 *in scelus hoc animum non ualuisse suum.*

43. **patrio,** *paterno,* as in II. 7. 20. Cf. Hor. Epod. 2. 2 *Beatus ille qui—paterna rura bobus exercet suis.* **uerteret,** 'if he had continued to turn.' The student must carefully distinguish between impossible suppositions relating to the *present* and those relating to the *past,* which are represented by the same forms in Latin. *uertere* = 'plough,' as in Virg. G. 1. 2.

44. **uerba mea.** P.'s trans. 'the sentiments which I now express in words' may be right, though there is no reason why Propertius should not have given Paetus a warning. **pondus habere.** Cf. v. 7. 88 *cum pia uenerunt somnia, pondus habent.*

45. **uiueret,** 'he would be *now* living to feast.' Observe how the language is humoured. The intervention of *duxisset* makes this change in the use of the imperf. (*uerteret* v. 43 * * *uiueret*), possible; cf. Aen. 11. 162 *obruerent Rutuli telis!* ('would they *had been* overwhelming me!' a pictorial imperf.) *animam ipse dedissem atque haec pompa domum me non Pallanta referret* ('were *now* bringing me'). **ante suos Penates.** For these family festivities cf. Hor. S. 2. 6. 66 *o noctes cenaeque deum quibus ipse meique ante Larem proprium uescor,* Ov. F. 6. 305, 306 *ante focos olim scamnis considere longis mos fuit et mensae credere adesse deos.* **dulcis conuiua,** cf. IV. 9 (10). 25 *dulciaque ingratos adimant conuiuia somnos.*

46. **pauper, at.** Cf. II. 5. 15 n. *pauper* is virtually negative; hence *at* is used. Cic. Ac. 2. 11. 56 *non cognoscebantur foris, at domi.* **flere potest.** This, the MS. reading, is corrupt, *posset* being required. Lachm. reads *potis* for *potis (esset)*, which is hardly satisfactory, though better than the much praised *flare*, which can only mean 'where nothing can blow,' which is not true, or 'where blowing has no power,' which is very harsh. I think **sat est** was the original reading. Compare *contentus* v. 46. 'He was poor, it was true, but he was on *terra firma*, where freedom from misfortune is enough food for contentment.' The correction is somewhat confirmed by Callim. Fr. 111, (114 Bergk) which Prop. is imitating, *τρίσμακαρ εἰ παύρων ὄλβιός ἐστι μέτα, ναυτιλίης ὃς νῆιν* ('unacquainted with') *ἔχει βίον*. *potest* in v. 38 induced the corruption.

47. **non tulit,** 'he could not bear to hear,' *not* 'he had not to endure.' P. **hunc,** pointing him out as a warning. Tib. 1. 8. 71 *hic Marathus quondam miseris ludebat amantes.* **stridorem,** 'the hurtling' of the blast; cf. Aen. 1. 102 *stridens Aquilone procella.*

49. **thyio thalamo,** for MSS. *chio calamo*, '*on* a bed made of wood from the *θύα* or *θυία*,' or citrus tree (the *thuja articulata* still growing in Barbary). It was chiefly used for *tables* and *couches* (see Prof. Mayor on Juv. 1. 137 *pulchris orbibus*): *thyio* is an adj. like *θύϊος* (ῠ) Theophr. H. P. 5. 2. 1. For *thalamo* in this sense cf. Prop. III. 7 (6). 14, Petron. 26. **Oricia terebintho,** i. e. a couch of it, the substance being put for the object made from it, as often. The phrase is from Virg. Aen. 10. 136 (where the wood is used as a setting for ivory) *quale per artem inclusum buxo aut Oricia terebintho lucet ebur.* 'The *turpentine* tree (a name derived from *terebinthinus*) is a stately tree resembling the ash,' P. For *Oricos* see I. 8. 20 n.

50. **effultum,** for MS. *et fultum;* cf. Mart. 3. 82. 7 *effultus ostro Sericisque puluinis.* **pluma,** a second abl. 'propped up with cushions of feather tapestry'; the work of the *plumarius*, see Becker Gall. pp. 288, 289. So Mart. 14 146 *perdidit unguentum cum coma, pluma tenet;* and so Juv. 1. 159 *uehetur pensilibus plumis*, 'feather hangings,' is best explained. These lines are not very consistent with *pauper* v. 48. **uersicolore,** 'changing colour,' like shot silk: the proper meaning. So of the *peacock's* feathers, of the colours on a pigeon's neck (*plumae uersicolores* Cic. Fin. 3. 5. 18), of Astur's arms (Aen. 10. 181); and hence coupled with lustre (metaphorically)

Quint. 8. praef. § 20 *translucida et uersicolor quorundam elocutio.*

51. When the drowned have been exposed for some time to the action of the elements, their nails drop away. Propertius knew this; and, not understanding the cause, thought that it might happen during life from the mere force of the waves. This is however impossible.

52. **traxit.** So Gr. ἕλκειν, Eng. 'draught.' Lucan 7. 822 *has trahe, Caesar, aquas.* **hiatus,** 'the open mouth.'

53. **ferri.** III. 22. 24 (18. 44) *me licet unda ferat, te modo terra tegat.* **uidit,** 'looked on at.' A very vivid use. **improba,** 'pitiless'; cf. Ov. Tr. 1. 11. 41 *improba hiemps* and I. 1. 6 n.

54. **tot,** those mentioned vv. 51—53. For a similar enumeration cf. Anth. Gr. 7. 392 λαῖλαψ καὶ πολὺ κῦμα καὶ ἀντολαὶ Ἀρκτούροιο καὶ σκότος Αἰγαίου τ' οἶδμα κακὸν πελάγευς ταῦθ' ἅμα πάντ' ἐκύκησεν ἐμὴν νέα.

55. **flens.** See III. 23. 7 n. **tamen,** in spite of the distress painted in the preceding lines. **extremis querelis.** So of Ariadne's last lament; Cat. 64. 130.

56. **niger,** from its depth and the darkness. **clauderet ora,** i.e. was choking him. Imitated by Ov. A. A. 2. 92 *clauserunt uirides ora loquentis aquae.*

57. *Not,* as P., *'di maris, et uenti, et,'* &c. The **di** *are* the **Venti**; cf. Hor. Od. 1. 3. 15, 16 *Noti quo non arbiter Hadriae maior tollere seu ponere uolt freta.*

58. **quaecumque,** perhaps 'every passing wave.' For the structure v. 11. 16 *et quaecumque meos implicat unda pedes.* **degrauat,** 'causes to sink, weighs heavy on.' Ovid, M. 5. 352, has *degrauat Aetna caput.*

59. **primae.** There seems no authority for *tenerae,* which has apparently been printed by Lachmann by mistake, and has found its way into other editions. **lanuginis** is a loose gen. of description, 'years whose mark is.' **miseros annos,** the tendency commented on in I. 2. 31 pushed to its extreme; 'me, a wretched boy.' Callim. l. c. has ἀλλ' ἐμὸς αἰὼν κύμασιν ἀθύλης μᾶλλον ἐσῳκίσατο. It is curious to see what the author of Ov. Heroid. 15 has done with the line, verses 85, 86 *quid mirum si me primae lanuginis aetas abstulit atque anni quos quis amare potest?* (*abstulit* has evidently been suggested

by *rapitis*, which is the usual word for untimely death, v. 11. 62, 66, though here used in a different sense).

60. **attulimus**, 'I came with'; cf. v. 6. 31. **longas**, 'taper hands,' whose youthful beauty is now destroyed by the sea (v. 51); a pathetic reproach. Long hands were considered beautiful, Prop. II. 2. 5.

61. **alcyonum scopulis**, the rocks where they build. So Ov. M. 11. 746 *incubat Alcyone pendentibus aequore nidis.* 'This agrees well with the character of the Asiatic coast as of the παιπαλόεσσα Χίος from which, at Argennum, seemingly the narrowest part of the channel, it is separated by a distance of less than eight miles; cf. *freta*.' Ellis.

62. **caeruleo**, cf. III. 21. 16 n. **fuscina sumpta.** So Posidon in the Od. 5. 291 σύναγεν νεφέλας ἐτάραξε δὲ πόντον, χερσὶ τριαιναν ἑλών. **in me**, 'against me.'

63. **regionibus**, indef. plur. 'some district of Italy.' Augustus divided it into 11 *regiones*. The word is used generally of any division of a country. **euehat**, ἐξενέγκοι, 'throw me ashore at.' Ov. H. 18. 197 *optabo tamen ut partes expellar in illas.*

64. **hoc de me**, my lifeless, mangled frame. For the expr. cf. IV. 11 (12). 13 *neue aliquid de te flendum referatur in urna.* *modo* seems to shew that *hoc* is nom. to *sat erit.*

65. Compare Petr. 114, which reads like a parody, *et illum quidem uociferantem in mare uentus excussit repetitumque infesto gurgite procella circumegit atque hausit.* **torta uertigine**, 'in eddying whirl.' *uertigo* is the circular movement. V. Aen. 1. 117 is a good commentary, *illum ter fluctus ibidem torquet, agens circum, et rapidus uorat aequore uortex.*

66. **quae**, referring vaguely to *haec fantem;* cf. I. 16. 38. The same idea in a different connexion comes in Thuc. 3. 59. 4, ὅπερ δὲ ἀναγκαῖον καὶ χαλεπώτατον τοῖς ὧδ' ἔχουσι, λόγου τελευτᾶν, διότι καὶ τοῦ βίου ὁ κίνδυνος ἐγγὺς μετ' αὐτοῦ.

67. **centum.** So Sophocles, Plato, Ovid. **Nereo genitore**, for the abl. cf. V. Aen. 3. 614 *Achaemenides genitore Adamasto.*

68. **tacta**, 'who hast felt a mother's woe'; i.e. whose grief for Achilles should make you sympathize with others in the like affliction; Ov. Am. 3. 8. 2 *Memnona si mater, mater plorauit Achillem et tangunt magnas tristia fata deas.*

69. **lasso supponere bracchia mento**, appropriated by Ov. E. P. 2. 3. 39: cf. E. P. 2. 6. 14.

70. **grauare**, 'burden,' i.e. weary with his weight.

71. **mea uela**, 'see sail of mine,' i.e. see me sailing.

72. **ante fores dominae.** Cf. II. 1. 55, 56 *una meos quoniam praedatast femina sensus, ex hac ducentur funera nostra domo.* **condar**, *sepeliar:* usually with some defining word, e.g. *humo.* Hence perhaps with an accessory metaphor 'laid up' of a ship; cf. Cat. l. c. *nunc recondita senet quiete.* Compare **iners**, which seems to have been specially used of weather-bound seamen and their crews. Compare I. 8. 10. Here it = 'living the inactive life of love,' *uitae inerti* Tib. 1. 1. 5; cf. id. 1. 1. 58 *tecum dum modo sim, quaeso, segnis inersque uocer.*

IV. ix.

Introduction.

This poem is addressed by Propertius to Maecenas, and is an apology for his not venturing on the historical subjects recommended to him by that minister. The poet appeals to him to respect a modesty like his own, and grounded, unlike his own, on a real incapacity for the subjects which it declined. The only clues to the date are given in vv. 53—56 which shew it was written after the battle of Actium and after the restitution of the *signa* had been demanded from Parthia.

Argument.

Maecenas, why impose upon me a task which is too great for my powers (1—6)? Everyone has a sphere of his own. In the range of art Lysippus, Calamis, Apelles, Parrhasius, Mys, Phidias, Praxiteles have each their special branch in which they are preeminently distinguished (7—16). And so it is in all cases (17—20). My natural bias is the same as yours (21, 22). Though you might have advancement at home and glory in war, though your influence with Caesar secures you all that you could desire, you prefer humility and retirement (23—30). This prudent abstinence will make you as famous as the heroes of old (31, 32). Your loyalty to Caesar will ensure you immortality by his side (33, 34). So I too must be modest (35, 36). I cannot venture on heroic themes (37—42). My theme is love

(43—46). But, if *you* lead the way, I will rise to a bolder flight and sing of vaster subjects, the wonders of the old mythology, the ancient and the modern glories of Rome (47—56). Meanwhile view with favour my present attempts, and do not forget that your example is my justification (57—60).

1. **eques**, 'simple knight.' Maecenas ostentatiously declined the offices of the state, contented with being the private minister of Augustus; and this 'humility' is duly celebrated by the court poets. **Etrusco de sanguine regum**, 'of Etrurian royal blood': i.e. descended from the *Lucumones;* cf. Hor. Od. 3. 29. 1 *Tyrrhena regum progenies* (a similar phr.), Mart. 12. 4 *Maecenas atauis regibus ortus eques.* One of his ancestors was *Porsena*; hence Augustus in Macrobius Sat. 2. 4. 12 calls him *berylle Porsenae.* Cf. Schol. Hor. Od. 1. 1.

2. **intra**, i.e. who take less than your fortune entitles you to. Hence Ov. Tr. 3. 4. 25 *crede mihi, bene qui latuit bene uixit, et intra fortunam debet quisque manere suam*, so Quint. 11. 3. 8 *scripta Hortensi intra famam sunt.* **cupis.** This may mean that circumstances would not let him realize his humble ambition. See however Introduction.

3. **scribendi aequor**, 'a sea of writing.' This use of a word denoting space with a verbal noun is perhaps unparalleled in Latin. Dante Infern. 1. 80 has *quella fonte Che spande di parlar sì largo fiume.* But we hardly expect to find such modern boldness in an ancient poet.

4. **non apta**, for they may make my bark capsize; i.e. I must not choose great themes, or I may suffer poetical shipwreck. Ovid appropriates the metaphor, Tr. 2. 548 *saepe dedi nostrae grandia uela rati*, A. A. 3. 26 *conueniunt cumbae uela minora tuae.*

5. **quod nequeas**, i.e. *ferre.* The inf. with verbs like *possum*, is sometimes omitted where it can be readily supplied from the context, either when some other part of the verb to be supplied comes in the sentence (so most commonly), or when the verb is suggested by some other word, (as here by *capiti committere,*) or very rarely when it has to be inferred from the general sense, App. Apol. p. 534 *posse litteras ejus ad perniciem, non posse ad salutem* (sc. *scribere*). For the sentiment cf. Hor. A. P. 38 *sumite materiam uestris qui scribitis aequam uiribus, et uersate diu quid ferre recusent quid ualeant umeri*, Livy 24. 8. 17 *magis nullius interest quam tua, T. Otacili, non imponi ceruicibus tuis onus sub quo concidas.* Statius Silv. 4.

4. 97 has Propertius in view, *stabuntne sub illa mole umeri? an magno uincetur pondere ceruix? dic, Marcelle, feram? fluctus an sueta minores nosse ratis nondum Ionii credenda periclis?*

6. **dare terga.** The *back* is *exposed* in falling forward as well as in running away, though the former is a rare application of this phrase.

7. **omnia rerum,** 'everything in the world.' P. is not exact in supplying *genera*. The neut. is indef. and the gen. is like Aen. 2. 725 *opaca locorum* 'the dark bits in the ground'; cf. Hor. A. P. 49 *abdita rerum*, Od. 2. 1. 23 *cuncta terrarum*. **omnibus,** masc. Ovid imitates A. A. 3. 188 *lana tot aut plures bibit. elige certos. nam non conueniens omnibus omnis erit.*

8. **ex aequo iugo.** The general sense is 'in order to be famous, you must have a province of your own and keep to it. You must be *solus* and have no one running alongside of you.' The usual explanation, approved by Prof. Ellis, is 'no two candidates for glory pull evenly in the chariot of fame'; *aequo iugo* = ἴσον ζυγόν, a yoke in which two animals pull evenly; cf. 1. 5. 2 n. I prefer taking it 'from level yokes,' like those of the two charioteers in Soph. El. 738 ἐξισώσαντε ζυγά: i. e. 'you cannot get any glory out of a race in which you do not distance your competitor.' Mr Reid sends me the following note: "I believe *palma* to be the right reading for *fama* and *iugo* to be certainly a hill, as in v. 10. 4 *nec iuuat e facili lecta corona iugo*, which gives the key to the general sense here. What *ex aequo* originally was is a puzzle. Some MSS. have *eoo;* possibly read *e Coo...illa*—'Such laurels are not to be won on the Coan (Philetean) Parnassus.' *Coum iugum* in this sense would be no harsher than *Cyreneae aquae* in v. 6. 3. This emendation has at all events the merit of explaining the MS. corruptions. *ecoo* would readily pass into *eco, equo, aequo,* and *ex* would be easily added. *flamma* would come out of *plama. illa* and *ulla* are interchanged incessantly."

9. **gloria,** for the nom. cf. III. 1. 6. **Lysippo,** the celebrated statuary in bronze. He was a contemporary of Alexander the Great and was the only statuary whom that prince allowed to represent him, Hor. Ep. 2. 1. 240. One of his most celebrated works was a statue of Καιρός or Opportunity, with a lock of hair in front, but only baldness behind. **animosa.** The senses of 'spirited' and 'lifelike' naturally pass into each other, as we could have gathered, even if the gloss

quoted by Hertzberg had not been preserved, *animosus animalis ἔμψυχος*. For this character of Lysippus' work cf. Quint. Inst. 12. 10. 9 *ad ueritatem Lysippum ac Praxitelem accessisse optime affirmant*. The same idea is expressed by the grammarian Nicephorus Chunnus (quoted in Smith's Dict. Biogr. s. v. *Lysippus*), who speaks of Lysippus and Apelles as making and painting *ζώσας εἰκόνας καὶ πνοῆς μόνον καὶ κινήσεως ἀπολειπομένας*, Boissonade Anecd. vol. III. p. 357.

10. **exactis**, 'finished,' *factis ad unguem:* cf. IV. 21. 30 *siue ebore exactae seu magis aere manus*. Cicero and Quintilian say his work is less rigid than his predecessors'. **Calamis**, a contemporary of Phidias, who was most famous for his equestrian statues, though these were by no means his only works. Compare Ov. E. P. 4. 1. 33 *uindicat ut Calamis laudem quos fecit equorum*, Plin. N. H. 34. 8. 19. 71 *ipse Calamis et alias quadrigas bigasque fecit, equis sine aemulo expressis*. **se mihi iactat**, commends himself to my taste; cf. Ov. (?) Her. 21. 62 *quid mihi te iactas? gratia nulla tuast*. For the escape of personal feeling in *mihi* compare III. 29. 13 *hic equidem Phoebo uisus mihi pulchrior ipso* and Introduction.

11. **Veneris tabula**, the celebrated picture of Venus rising from the sea. See Plin. N. H. 35. 10. 36. 91 and elsewhere. **summam**, 'perfection'; cf. Quint. 12. 1. 20 *non maligne crediderim defuisse ei summam illam ad quam nemo propius accessit*. Apelles ranks his Venus as his *chef d'œuvre*.

12. **Parrhasius**, the younger contemporary of Zeuxis (circ. B. C. 400). His miniatures (*parua arte*) were not his most characteristic works. The only mention of them besides here is in Plin. N. H. 35. 10. 36. 72 *pinxit et minoribus tabellis libidines, eo genere petulantis ioci se reficiens*. To these miniatures Ovid probably alludes Trist. 2. 524, calling them *paruae tabellae*. **parua arte**, i. e. a skill exercised on small subjects. This is preferable to taking it 'small works of art,' a sense confined to the plur. as e. g. Hor. Od. 4. 8. 5. **locum**, 'claims his rightful place.' Some read *iocum* from the passage in Pliny without necessity.

13. 'To the mould of Mentor groups are chief assigned.' **argumenta**, 'subjects': i. e. scenes or groups; cf. Cic. Verr. 2. 4. 56. 124 *ex ebore diligentissime perfecta argumenta erant in ualuis* (a group like those mentioned in III. 29 (23). 9, 10), Ov. M. 13. 684 (*cratera*) *fabricauerat Alcon Myleus et longo caelauerat argumento*. Such an *argumentum* is described in Mart. 8. 51 *quis labor in phiala? docti Myos anne Myronis?*

Mentoris haec manus est an, Polyclite, tua?...terga premit pecudis geminis Amor aureus alis: Palladius tenero lotos ab ore sonat. **formae**, 'mould' or 'shape.' Here, as in v. 2. 61, it has a technical reference which has been overlooked by the commentators. To understand it we must go a little into detail. In the earlier periods of ancient art statues seem to have been made by embossing or beating out thin softened plates of metal on to a raised pattern; for examples see Müller, Ancient Art §§ 60, 71, &c. Later this process was superseded to a large extent by casting in moulds, an invention ascribed to Phoecus, a Samian, who flourished circa B.C. 630. These were exclusively used in the case of large bronze statues; but in the case of gold and silver statues and of smaller objects embossing was retained (id. §§ 307, 311, 312). But moulds were also used in the processes of *caelatura* or τορευτική, the object being roughly cast and then finished with the *caelum* or graver. The statuary's moulds are called λίγδοι and χώνοι in Greek, and *formae* in Latin which is also used of the *caelator's* smaller moulds as here. See Pliny 36. 22. 49. 168 *formas in quibus aera funduntur.* Hence a *statua maxima forma*, Plin. 34. 5. 10. 19, is a statue of great size. It is not certain whether the raised pattern used in embossing was called *forma*. Toreutic and statuary must be carefully distinguished, though many of the greatest Greek artists were celebrated for both (Smith, Dict. Ant. s. v. *caelatura*). **magis**, 'more than others,' 'especially.' **Mentoris**, the most famous of the Greek silver chasers. His date is uncertain; but he lived before B.C. 356, as most of his larger works were destroyed in the burning of the temple of Artemis at Ephesus. Martial frequently alludes to him. **sunt addita**, a curious use; they are 'an adjunct' of the *forma*, they naturally go with it. *additus* is used as a sort of adjective; cf. Pacuv. Fr. 269 *fletus muliebri ingenio additust*, i.e. you can't have the one without the other. Here it requires a stretch of the conception to connect the ideas, as they are so far asunder. The connexion is easier in Soph. El. 1040 εἰρηκας ὀρθῶς ᾧ σὺ προσκεισαι κακῷ, with which contrast Ant. 1243 ὅσῳ μέγιστον ἀνδρὶ προσκειται κακόν.

14. 'But Mys bids the acanthus wind on a narrow way.' **at**, Propertius' usual *at* in contrasts; cf. el. 3. 36. **Myos**, a contemporary of Parrhasius who made designs for him. Like Mentor, he was a toreutic artist. **flectit iter**, 'bends its course aside': so of turning out of one's path, Livy 1. 60. 1 *flexit uiam Brutus;* in Aen. 5. 28 *flecte uiam uelis* 'guide' your course by your sails. **acanthus**, a frequent ornament on

cups; e.g. Virg. Ecl. 3. 45 *molli circum est ansas amplexus acantho.* **exiguum.** The *acanthus* was a plant with long broad leaves. So Propertius probably means that it is straitened, as it were, on the narrow goblet.

15. 'For Phidias Jupiter arrays himself in ivory statue.' This line may be easily mistranslated. The fundamental idea which runs through it is that it is hard to tell whether the God is there in person or in representation, the ideal is so fully realized. This is a frequent theme with ancient writers, when speaking of the Olympian Zeus; Livy 45. 28. 5, of Aemilius Paullus' visit to Olympia, *Iouem uelut praesentem intuens motus animo est,* Lucian Somn. 8 *Φειδίας ἐκεῖνος ἔδειξε τὸν Δία.* Compare Strabo 2. 8. 199 'He was the only one that saw or the only one that revealed the forms of the Gods.' Anth. Gr. 16. 81 *ἦ θεὸς ἦλθ' ἐπὶ γῆν ἐξ οὐρανοῦ, εἰκόνα δείξων, Φειδία, ἢ σύ γ' ἔβης τὸν θεὸν ὀψόμενος.* To pass on to the separate words: **Phidiacus** is an emphatic predicate, 'at the bidding, for the art of Phidias.' The adj. is much more indefinite; but this is the sense. For Propertius' habit of throwing the stress of the sentence on to a single word, see Introduction. **Iuppiter.** Of itself, this word might mean either (1) the *real* Zeus, the original, or (2) the Zeus of Phidias's *imagination,* his conception of Zeus, or (3) his realization of that ideal, the *statue* itself. (2) is certainly what is intended. Compare Cic. Orat. 2. 9 *nec uero ille artifex, cum faceret Iouis formam aut Mineruae, contemplabatur aliquem e quo similitudinem duceret, sed ipsius in mente insidebat species pulchritudinis eximia quaedam quam intuens in eaque defixus ad illius similitudinem artem et manum dirigebat.* But the expression also carries something of (1). First we have (cf. *forma, se ornat*) a hint of the personality of the God as suggestive of the perfect art of the sculptor. Zeus is not loth to be thus exhibited; he is himself a consenting party. Compare the words in which Lucian de Sacrific. 11 scoffs at this feeling. 'Nevertheless those that pass into the temple no longer fancy they are looking on ivory from Ind or gold from the mines of Thrace, but the very son of Kronos and Rhea, brought by Phidias to earth and bidden to survey the desolation of Pisa.' Again (3) is suggested by the phr. *Phidiacus Iuppiter,* which would be most naturally applied to the *statue* itself, as in Mart. 7. 56. 1. **se ornat.** There is an idea of spontaneity about this, 'naturally clothes himself.' It is rather a *middle* than a *passive,* as P. takes it. On this see the Introduction. It is interesting to see how in these uses which reappear in Romance, as in *s'échapper, muovere si,* the Latin is returning on its old path which produced the

passive (ornat-u-r = ornat-se). *ornare* here is to 'equip, array magnificently,' **δσκεῖν**. So somewhat similarly in Virg. Aen. 12. 344 *nutrierat Lycia paribusque ornauerat armis.*

16. 'The stone of his native city shields Praxiteles' fame.' **Praxitelem**, the illustrious sculptor who flourished about B.C. 350. We know that he was an Athenian from inscriptions, and that his most famous works, the Cnidian Aphrodite, the Eros, &c., were made of Pentelic marble, so that there is not the slightest necessity to emend *Paria*. **uindicat**, 'defends, protects' rather than 'claims as its own,' as P. takes it; cf. v. 9. 56 *qua se summota uindicat ara casa*, 'asserts its sanctity.' **propria urbe**, for the abl. of *origin* see Roby 1264.

17. 'There are some on whom the poem of Elis' racing car attends.' **est quibus** = **ἐστίν οἷς**, a bold Graecism, Introd. **Eleae**, I. 8. 36. **concurrit**, **ἅμα τρέχει, συντρέχει**; compare Soph. Tr. 295 (in a slightly different sense) **πολλή 'στ' ἀνάγκη τῇδε τοῦτο συντρέχειν**. Propertius might have used *comitatur*, **ἀκολουθεῖ**: but *concurrit* gives the 'racing.' Prof. Ellis takes it 'for some the prize-aiming chariot contends in the race,' 'runs with other chariots.' He compares Stat. Silv. 3. 1. 179 *nunc agmine blando certatim placidae concurrit ad oscula Pollae.* For **palma** he compares Virg. G. 1. 59 *Eliadum palmas Epiros equarum.* It is, I think, the prize itself.

18. **in celeres gloria nata pedes**, 'there are some for whose swift feet glory is destined': a perverted expression for which I know no parallel, though *natus in* is not unfrequent: e.g. Hor. Od. 1. 27. 1 *natis in usum laetitiae scyphis*, Ov. M. 15. 117 *placidum pecus inque tuendos natum homines*, compare Ov. M. 2: 223 *natusque ad sacra Cithaeron.*

19, 20. 'One is born for peace, another is profitable for the warfare of the camp. Each follows the seeds that his nature has planted.' **satus ad**, like *natus ad* supr. **utilis armis**, Ov. F. 2. 239 and elsewhere. *armis* is a word used in so many senses that **castrensibus** is added to it for clearness. **semina**, the tendencies implanted in his nature, the original bent of his nature. Cic. Lael. 5. 19 has a more consistent metaphor, *sequi naturam optimam bene uiuendi ducem.*

21. 'It is *your* plan of life, Maecenas, which commends itself to me.' **uitae praecepta**, 'rule of life, maxim of living': cf. Hor. S. 2. 4. 95 *fontes ut adire remotos atque haurire queam uitae praecepta beatae.*

22. **cogor**. The commentators have taken needless pains over this word. If it is not the Propertian use of *cogor*, for

which see Introduction, it is used apologetically. Propertius is obliged to turn Maecenas' own example against him. **exemplis tuis**, 'your own ensample': i.e. arguments drawn from your own conduct. **superare**, 'to overcome you, to refute you': *not* to 'outdo you,' as P. takes it.

23. **dominas secures**, 'imperial axes' with their vast powers. So Mart. 12. 21. 9 speaks of Rome as the *urbs domina*. **Romano in honore**, 'in Roman office.' For *Romanus* cf. III. 1. 4 n.

24. **ponere**. This is a zeugma. With *secures* it means to 'plant,' place literally, with **iura** to place or lay down metaphorically. Comp. Virg. Aen. 1. 264 *moresque uiris et moenia ponet*, 'establish the men customs and walls.' The first sense receives some explanation from a coin of Cn. Piso and Cinna, which is copied in Smith's Dict. of Antiquities s. v. *Fasces*, where the consul is represented as delivering an address with the fasces upright in the ground on both sides of him. For this purpose the *securis* was probably furnished with a spike like the butt-end of a javelin, στυράκιον or σαυρωτήρ, though I cannot find any direct mention of it. In Hor. Od. 3. 2. 19 *aut sumit aut ponit secures* it is used in a different sense. For its use with **iura** 'lays down the law' cf. v. 9. 64 *ponit uix siccis tristia iura labris*. P.'s view that 'it is more probable that *sumere* is to be supplied to the word *secures* than *ponere* literally interpreted' is certainly incorrect; though he does well to remind us that it is a nice question in cases like the present, whether the verb actually bears two meanings or a second verb is left to be mentally suggested by the first. Cf. Introduction.

25. **per hastas**. This which is Markland's conjecture is not satisfactory, as the Parthians were not famous spearmen. Lachmann's *astus* is not much better. He thinks **astus pugnaces** (for which epithet as applied to the Parthians he compares Lucan 3. 265) is opposed to *timido astu* which occurs in Stat. Achill. 1. 385, and is nearly the same as *astus belli* Sil. It. 16. 32 *non ars aut astus belli uel dextera deerat*; cf. v. 54. The MS. reading *hostes* is certainly corrupt: it cannot be taken in either of the two ways between which P. vacillates, either as '*hostes qui ex Medis constant*' or 'the enemies of the Medes, the Parthian or Bactrian peoples.' The phrase of Seneca Med. 713 *pharetraque pugnax Medus aut Parthi leues* suggests that *arcus*, J. Helvetius' conjecture, may be right, in spite of its divergence from the MS. reading. For the use of **ire** in

this connexion compare Val. Fl. 1. 438 *tu medios gladio bonus ire per hostes.*

26. **fixa per arma**=*fixis armis.* Comp. Virg. (?) Cul. 69 *tellus gemmantes picta per herbas* and Ov. Her. 18. 8 *freta uentis turbida perque cauas uix adeunda rates,* Manil. 2. 142 *et gaudente sui mundo per carmina uatis.* For the general sense cf. Tibull. 1. 1. 53, 54 *te bellare decet terra, Messala, marique ut domus hostiles praeferat exuuias.*

27, 28. 'And Caesar gives thee power to work thy will, and at every moment the stream of riches pours into thy lap.'

27. **tibi.** Observe the triple repetition and cp. Introduction. **ad effectum,** 'to work thy will,' for the accomplishment of your aims. So *ad effectum rem adducere.*

28. **tam faciles,** 'easily flowing,' coming at your call as if from a cornucopia; cf. 1. 9. 15 *facilis copia.* **insinuentur**= *in sinum fundantur* 'find their way to your bosom.' I can only find this use in Statius, who probably took it from Propertius, Silv. 2. 1. 234 *et periisse nega, desolatamque sororem qui potes et miseros perge insinuare parentes.* Lewis and Short quote Appul. M. 9, p. 219, 23 *insinuatis manibus ambulans,* 'with hands in one's pockets' so to say.

29. 'Thou refrainest and in lowliness thou dost gather thyself into modest shade.' **parcis.** This absolute use is rare; Stat. Ach. 1. 572 *thyrso parcente ferit,* i.e. with a gentle touch of the thyrsus. **tenues in umbras,** 'into a humble retirement.' *tenuis* belongs rather to the subject of the sentence. Perhaps the phrase is a false echo of III. 3. 20 *tenuis umbra.* **colligis,** of shrinking up. Compare Virg. Aen. 12. 491 *se collegit in arma,* Aen. 12. 862 *alitis in paruae subitam collecta figuram*=*breuiter concreta* Prop.

30. 'Of thyself thou furlest the swelling bosom of thy sails.' **uelorum.** For the sense cf. Hor. Od. 2. 10. 23 *sapienter idem contrahes uento nimium secundo turgida uela.* **plenos.** So Cic. Dom. 10. 24 *plenissimis uelis nauigare.* **subtrahis,** i.e. from below.

31. **magnos Camillos,** as in Virg. G. 2. 169, the *pluralis magnificentiae.* For the comparison of person and thing see 1. 9. 11 n. **ista iudicia,** 'thy wise resolve.' For the plur. cf. Ov. H. 3. 104 *semper iudiciis ossa uerenda tuis.*

33. 'Thou wilt tread on a path inseparable from Caesar's fame.' **tenebis,** 'hold firmly,' keep firm footing; cf. Aen. 5.

332 *uestigia presso haud tenuit titubata solo.* **famae**, i.e. his path of fame.

34. **erunt.** For the plur. which is due to the attraction of the predicate see Roby 1435. **uera tropaea**, with an allusion to v. 26. Maecenas' real trophies will be loyalty. **fides**, cf. II. 1. 36 *et sumpta et posita pace fidele caput.*

35. **uelifera**, the same metaphor as in vv. 4, 30. We must picture the vessel scudding before a high wind over a heavy sea; a fresh breeze and a swell. **findō**, a unique shortening of the *-o* in Propertius; cf. Introduction.

36. **tota**, 'I linger all my time in the shelter of a petty stream': so the MSS. **tuta** is a tempting but not a necessary emendation. **sub exiguo flumine.** In certain phrases the meaning of 'under' passes into that of 'under the shelter of.' Now a thing may be sheltered in two ways, which are distinguished by Latin usage. It may be (*a*) *close* to an object, in its shadow, so to speak; this is the sense in *sub urbe*, &c.: or (*b*) it may be actually surrounded by it, *in* it or *in its midst*. This is the sense in the phrase *sub ualle* (Ov. F. 4. 427, &c.), 'in the valley's covert.' We find (*a*) in I. 14. 12 *et legitur rubris gemma sub aequoribus* where the poet is thinking of the dome of sea rising from the strand (cf. *conscendere aequor*) and in III. 23 (19). 13 n. *sub harundine.* (*b*) comes in III. 30 (24). 39 *Idaeo legisti poma sub antro* 'in Ida's dell.' Here we may take sense (*a*) with P. who compares *ὑφορμεῖν* 'anchor near the mouth of a river'; or, as I prefer, sense (*b*) 'sheltered in it,' by its banks. **nostra morast**, virtually = *ego moror;* cf. Introduction. For *mora* in this sense cf. Val. Fl. 2. 303 *mora nec terris tibi longa cruentis.*

37. **flebo**, I. 9. 10 n. For its constructions III. 23 (19). 7. **in cineres sedisse**, of the collapse of a burning town. Hence Stat. Theb. 3. 184 *ueteris cum regia Cadmi fulmineum in cinerem monitis Iunonis iniquis consedit.* **paternos.** This is generally taken as in Hor. Od. 1. 20. 5 *paterni fluminis ripa* 'your native stream.' But if this is understood metaphorically, as meaning that the *arx* sank into the downfall of Thebes, its state and citizens, the expression is unintelligibly harsh. If, on the other hand, it is construed literally, 'it sank into the ashes of its native land,' it is absurd; for into what other ashes could it sink? The passage in Statius points another way. The allusion there is to the destruction of Semele and of the palace with her. Compare Capaneus' defiant address to Zeus Stat. Th. 10. 902 seq. *tu potius uenias.—en cineres Se-*

meleaque busta tenentur. nunc age, nunc in me totis conitere flammis, Iuppiter: an pauidas tonitru turbare puellas fortior et soceri thalamos excindere Cadmi? So ***paternos cineres***, the ashes resulting from Zeus' fatherhood or caused by Zeus then a father, are the ***fulmineum cinerem*** of Stat., and refer to the birth of Dionysus which Propertius elsewhere calls ***maternos Aetnaeo fulmine partus*** IV. 16 (17). 21.

38. semper, with *flebo* understood. It indicates impatience; cf. Hor. Od. 2. 9. 9 ***tu semper urges flebilibus modis Mysten ademptum.*** I cannot conceive why the emendation ***septem*** should have been universally accepted. It puts in Propertius' mouth a statement which is contrary to the fact, whether it refers to the first or to the second expedition against Thebes or both together. It is, moreover, unnecessary, as the plural *proelia* covers just as much ground. **proelia**, the indefinite plural, referring to the single combat of Eteocles and Polynices. It is possible, though not very probable, that he alludes to the fight of the Σπαρτοί.

39. Scaeas, sc. *portas*. So Auson. Epitaph. Her. 15. 3 ***Astyanax Scaeis dejectus ab altis.*** The wooden horse entered Troy by the Scaean gate. **Apollinis**, i.e. built by him and Neptune for Laomedon; cf. Ov. M. 12. 593 (said by Neptune to Apollo) ***uiuit adhuc operis nostri populator Achilles.***

40. redisse, for the change of construction from *arces* cf. III. 23 (19). 7 sqq.

41. Neptunia, cf. Virg. Aen. 3. 2 ***omnis humi fumat Neptunia Troia*** and v. supr. **pressit**, *fecit ut imprimeretur.* Pers. 1. 106 (of a book) ***nec pluteum caedit nec demorsos sapit ungues.*** **aratro**, Hor. Od. 1. 16. 20 ***imprimeretque muris hostile aratrum exercitus insolens.***

42. Palladiae artis. Hom. Od. 8. 493 τὸν Ἐπειὸς ἐποιησεν σὺν Ἀθήνῃ, Virg. Aen. 2. 15 ***equom diuina Palladis arte aedificant.*** For the gen. Roby 1280.

43. placuisse, he is thinking of his book. So Ov. Am. 2. 4. 19, 20 ***est quae Callimachi prae nostris rustica dicat carmina; cui placeo, protinus ipsa placet.*** Observe how much less will content the poet than the plagiary.

44. Dore. The MSS. have *dure* which is evidently corrupted from III. 32 (26). 44 *dure poeta.* The name *Doris* seems to have had a special application to the district of Asia Minor adjacent to and including the island of Cos; and the Ceramicus is called the ***Doridis Sinus.*** Hence the emendations ***Coe***

and *Phileta* are unnecessary. The adj. is one of the clipped forms of which Propertius is especially fond (cf. Introduction). The form *Dorus* comes in Isidore 9. 2. 80 and is also found in Roman surnames.

45. **urant**, 'inflame' with love.

46. **deum**, an expression of enthusiastic admiration; cf. Cic. De Or. 2. 42. 179 *in qua tu mihi deus uideri soles.* **sacra ferant**, cf. Ov. R. A. fin. *post modo reddetis sacro pia uota poetae, carmine sanati femina uirque meo.*

48. **Eurymedonta**, MSS. *Oromedonta.* He was the king of the Giants according to Hom. Od. 7. 58. So that Propertius alludes to the Gigantomachia as well as the Titanomachia (in *Coeus*). Its scene was the Phlegraean plains; cf. I. 20. 9.

49. **tauris**, a poetical commonplace; see v. 1. 4 and cf. v. 2. 7.

50. **ordiar**, set about describing; Sil. It. 1. 1 *ordior arma.* It is useless to press the future with P.; whether he had or had not described them before, he could say 'I will begin doing so now.' **firma**, '*now* firm,' 'stablished'=*firmata.* The use of the adj. reminds us of Livy.

51. **siluestri ex ubere**, 'at the wild beast's teats': i.e. suckled by the she-wolf. For the expression Hertzb. compares *μαστός* used of a nurse Callim. H. Dem. 96. The *ex*=*ab*: it indicates 'attachment to,' as in III. 3. 10. The well-known group gives the position exactly.

52. **sub tua iussa**, 'to the height of thy command': i.e. till your bidding is done. The idea of movement, essential for *sub* with the acc., is contained in *crescet.*

53. **prosequar**, as in Virg. G. 3. 340 *quid pascua uersu prosequar?* Compare III. 1. 19 n. The triumphal *progress* makes the word appropriate. **utroque ab litore**, from the Eastern and the Western shores of the world. The phrase is from Virgil G. 3. 33 *et duo rapta manu diuerso ex hoste tropaea bisque triumphatas utroque ab litore gentes.* **ouantes**, used loosely. An *ovation* was an inferior triumph.

54. **remissa**, 'unstrung': cf. Hor. Od. 3. 8. 23 *iam Scythae laxo meditantur arcu cedere campis.* **tela** is used here for the 'bow,' as *vice versa* in Greek *τόξα* is used for 'arrows.' It is however quite possible that the sense is 'the arrows cease to be strained on the bow.' Cf. Virg. Aen. 12.

815 **non ut *tela tamen, non ut contenderet arcum.*** **astutae fugae**, the *gen.*, as Hertzb. points out. *fugae* is used in the predicative use so common in Propertius and='*Parthorum subdole fugientium.*' For the sense cf. el. 4 (3). 19 *tela fugacis equi.* P.'s translation 'unstrung for a crafty flight' makes nonsense, as the bows would not be unstrung if the flight were crafty or pretended.

55. **castra Pelusi.** Pelusium surrendered to Octavian without a blow. Propertius' language implies its defences were dismantled, a fact I can find nowhere else. **subruta**, the usual word for overthrowing defences. **ferro**, used of any iron implement.

56. **graues** = 'murderous,' 'death-dealing.' So *grauissimum supplicium*, *grauior hostis.* **in sua fata**, 'to work his own destruction.' So Ov. Tr. 5. 2. 30 *ut taceam strictas in mea fata manus*, and Prop. IV. 22. 38 *curuatas in sua fata trabes.* We may translate 'the hand of Antony armed against his life.'

57. The sense is 'I will launch into these great themes with your countenance and example but not without it. Meanwhile do you help me in my present course and guide my ear in its poetical career.' The emphasis is on **coeptae**. **mollia.** On metrical grounds this alteration is very probable, besides the fact that **mollis**, the MS. reading, might seem an inopportune allusion to Maecenas' *mollitia.* However it may be defended by passages like Claud. Eutrop. 1. 364. **fautor.** There seems to be a confusion between the spectator and the driver. **iuuentae**, 'my youthful career.'

58. **signa**, i.e. the *clamor fauentium.* **immissis rotis**, 'as my wheels speed along.'

59. **hoc laudis concedis**, i.e. so much reputation your example allows me. I confine myself to the modest walk in which I can copy you.

60. **partes tuas**, metaphorically 'go over to your side, your way of thinking; cf. Hor. Od. 3. 16. 22 sqq. *nil cupientium nudus castra peto et transfuga diuitum partes linquere gestio*, 'the ranks of wealth.' The **in** is due to the idea of motion implied in the sentence; cf. Cic. Att. 15. 4 *quo die in Tusculanum essem futurus.* Compare Lewis and Short s. v.

IV. xviii.

Introduction.

The subject and the interpretation of this poem alike are wrapt in 'Avernian' obscurity. It is an elegy on the death of M. Claudius Marcellus, son of C. Claudius Marcellus and Octavia, Augustus' sister, a young man of the greatest promise. His talents and amiability recommended him to his uncle's notice, who probably designed him as his ultimate successor. In B.C. 24 he appointed him *curule aedile* for the following year, and gave him the means for conducting his office with the greatest magnificence. To the great grief of all, he died in his year of office, B.C. 23, from a malady contracted at Baiae, in spite of the skill of the Imperial physician Antonius Musa who applied to his case the same hydropathic treatment which had proved successful in restoring Augustus who had fallen ill about the same time. The poets of the court vied in tendering their consolation to Octavia and her brother; and besides the present poem we have the well-known tribute of Virgil in the 6th Aeneid. His death was attributed by some to poison administered by Livia (Dion Cass. 53. 33), probably an ungrounded suspicion. Dion seems to incline to the belief that it was due to the unhealthy condition of the atmosphere which proved fatal to a great many people. If we could fix the reference in v. 9 *his pressus*, we might assert with certainty that it was caused by the mephitic exhalations of Baiae. This is almost the only characteristic of that neighbourhood now remaining. See a striking description in Eustace, Classical Tour through Italy, Vol. I. p. 557. He is speaking of Solfatara, a district about a mile N. E. of Puteoli. 'The shattered hills that form this rampart are impregnated with sulphur and heated by a sort of subterranean fire. They are destitute of all verdure and all appearances of vegetation. The plain below is a pale yellow surface of sulphurous marl thrown like a vault over an abyss of fire. * * * Sulphurous exhalations rise from the crevices and from an orifice at one of the extremities a thick vapor by day and a pale blue flame by night burst forth with a murmuring sound and great impetuosity.' Of the once gloomy lake of Avernus, he says, p. 534, that it is 'quite changed' and that it is 'a scene on the whole light, airy, and exhilarating.' Of the Lucrine (*ib.*) that in one night it changed into 'a conical mountain black and barren' (the Monte Nuovo),

while the part remaining is 'a muddy pool half covered with reeds and bulrushes.'

ARGUMENT.

It was on the shores of Baiae, once under the especial favour of a benign deity but now haunted by some demon power, that he died (1—10). High birth, a mother's love, the favour of Caesar, youth and promise—all were of no avail (11—16). Attend, ambition, this is what awaits you (17—20). But not you only: it is the lot of all. The law of death allows no exemption. Great men, great nations all feel the stroke (27—30). Yet though he be gone, may he obtain the celestial honours of his ancestors (31—end).

1. The allusion is to the *Iulius Portus*, constructed by Agrippa. He cut a passage from the Lucrine lake into the lake Avernus, and at the same time strengthened the *uia Herculis*, the low reef between the Lucrine and the sea, by an artificial dyke (hence *clausus*) to prevent the waves from breaking over it as they did in heavy gales. The lake Avernus thus formed a deep, landlocked harbour. **clausus ab**, cf. Livy 30. 24. 9 *insula ea sinum ab alto claudit.* **umbrosa.** The steeps overhanging the Avernus were formerly covered with dark woods; cf. Sil. It. 12. 123 *tum tristi nemore atque umbris nigrantibus horrens.* They were felled by Augustus' order; see Servius on V. Aen. 3. 442 *Auerna sonantia siluis.* **ludit,** 'sports, ripples': usually *alludit*, which has been conjectured. If *all.* be the right reading, we must erase the comma at the end of the line and take *stagna* as the *acc.* after it, for which construction cf. Cat. 64. 67. **pontus** must be the outer sea.

2. **fumida**, i.e. *uaporifera* Stat. Silv. 3. 5. 96; cf. Ov. A. A. 1. 256 *quid referam Baias praetextaque litora uelis et quae de calido sulfure fumat aquam?* The hot springs of Baiae are well known, and the Lucrine itself seems to have been tepid. **stagna**, the Lucrine lake, in loose apposition to the previous line.

3. **Misenus**, the trumpeter of Aeneas who is said to have given his name to Misenum Aen. 6. 234. **qua** with **harena.**

4. **sonat**, with the rippling or dashing sea. **Herculeo.** 'The Lucrine lake broadens out as far as Baiae. It is separated from the outer sea by a bank a mile long and wide enough for a carriage to pass over. According to tradition it was Heracles who carried it through the sea.' Strabo 5. 4. 6 (p. 245).

5. **mortalis urbes**, sc. *mortalium*, cf. Introd. **dextra quaereret**, 'in his conquering progress through the towns of men.' *quaereret* is not quite=*peteret*, which we might have expected, but implies that, Alexander-like, he was ever *looking* for something to subdue; Virg. (?) Catal. 11. 53 *aliam ex alia bellando quaerere gentem* 'hunt out'; cf. Lucan 2. 572 *territa quaesitis ostendit terga Britannis*, and Prop. v. 9. 18 *bis mihi quaesitae, bis mea praeda boues*. Compare also Fr. *conquérir* from *conquirere*.

6. **Thebano deo**, *Hercules* (called *deus* as in IV. 1. 32), as born and worshipped at Thebes; *not* Bacchus, in spite of *cymbala*. There was a close connexion between the worship of Dionysus and Heracles, as Hertzb. points out. **concrepuere**, 'clashed *together*'; Ov. F. 3. 740 *aeriferae comitum concrepuere manus*. Contrast the gentleness of Keats' phrase 'the kissing cymbals.' The sense is—'It was here that, when Hercules was subduing the world before him, he was met by the emblems of peace and festivity.' The legend is otherwise unknown; but Hercules, as the god of hot springs, was worshipped at Baiae.

7. **at**. 'Now all is changed. The healing springs of the friendly deity have afforded shelter to a hostile power.' There is an anacoluthon, *Baiae* resuming v. 2. **cum**, emphatic, 'not without grave charge.' Lucan 1. 642 *aut hic errat, ait, nulla cum lege per aeuum mundus*, 'attended by no law.'

8. **constitit**, as an archer in ambush. **hostis**, pred.

9. **his**, 'these malific influences'; a similarly vague use in I. 20. 51. **pressus**, 'succumbing to,' *premere* of death from malaria and other causes in Ov. E. P. 1. 7. 11 *nos premet aut bello tellus aut frigore caelum*, Justin 2. 1 (*ferunt*) *Aegyptum ita temperatam fuisse ut neque hiberna frigora neque aestiui solis ardores incolas eius premerent*. **Stygias uoltum demisit in undas**, 'he stooped his face into the Stygian wave,' a phrase for dying; cf. II. 9. 26 *cum capite hoc Stygiae iam poterentur aquae*, 'were closing over your head.' The old name of Avernus, *Styx*, is also alluded to; Sil. It. 12. 120 sqq. *ille, olim populis dictum Styga, nomine uerso stagna inter celebrem nunc mitia monstrat Auernum; tum tristi nemore atque umbris nigrantibus horrens et formidatus uolucri letale uomebat suffuso uirus caelo*.

10. **spiritus ille**, 'that *noble* soul'; whereas *spiritus iste leuis* I. 9. 32 is 'thy *frail* spirit.' Lachmann's explanation, followed by P., 'he wanders a ghost' involves a post-classical

and ecclesiastical use of *spiritus*. Observe how Propertius avoids mentioning the name *Marcellus*, and compare Virg. Aen. 6. 869 sqq. lucus. This recalls the Indian superstition embodied in the poem 'The Lake of the Dismal Swamp' that the malarious and igneous vapours playing on stagnant waters are the souls of the departed.

11. optima, 'his noble mother,' i. e. the nobleness of his mother. No Roman lady ever deserved this title better than Octavia. Plutarch calls her χρῆμα θαυμαστὸν γυναικὸς Ant. 31.

12. focos. The sacred shelter of Augustus' hearth was no protection to Marcellus. Augustus had adopted him and married him to his daughter Julia.

13. modo, with the whole sentence, *not* with *tam plena* only as P. uela, the awnings over the theatre; *of course* 'different from the *aulaea*, Georg. III. 25,' which were the stage curtains forming a drop- or rather a raise-scene.

14. omnia gesta, 'all that was conducted': cf. I. 6. 24 *lacrimis omnia nota meis*. It might = 'the doing of everything.'

15. steterat. A bold and very vivid expression. Time suddenly stopped for Marcellus in his twentieth year. I cannot find any exact parallel: but the use is in keeping with the general meaning of *stare*. Compare IV. 9 (10). 5 *stent aere uenti*, cease to stir, Livy *stabant adulescentes* 'refused to move.' For the pluperfect of instantaneous acts, cf. Livy I. 14. 10 *Mettius in paludem sese coniecit auerteratque ea res etiam Sabinos*, 'at once drew their attention' rather than 'diverted for a moment' (Seeley). There is another possible, though less likely interpretation. *steterat* may be compared with *steterunt* II. 8. 10 *et Thebae steterunt altaque Troia fuit* 'has ceased to stand,' i. e. has fallen. So it would = 'his 20th year was no more, it was blotted out,' or he died in that year. But it could hardly = 'he had completed it.'

16. bona, 'accomplishments, noble qualities': cf. II. 3. 28 *ista decem menses non peperere bona*. orbe, 'confined to such a narrow field'; cf. IV. 1. 39 n. dies, 'time'; so Hor. Od. 4. 13. 16 *tempora quae semel notis condita fastis inclusit uolucris dies*, Prop. III. 7 (6). 54 *sic nobis...forsitan includet crastina fata dies*.

17. i nunc, addressing the ambitious. Ovid imitates Her. 9. 105 *i nunc, tolle animos et fortia facta recense*. tecum,

in a day-dream; cf. Tib. 1. 5. 35 *haec mihi fingebam*, 'such were my wild fancies.'

18. **in plausum**, 'rising to cheer'; Phaedr. 5. 7. 28 *in plausus consurrectumst.* **iuuent**, 'delight you.'

19. **supera**, 'outdo the drapery of an Attalus.' For **Attalicas** see III. 5. 6 n.

20. **gemmea**, 'spangled with gems, jewelled'; cf. Ov. F. 2. 74 *gemmea purpureis cum iuga demit equis.* **ista**, 'those gauds.' The statement is hyperbolical; unless indeed the rich tapestry used at the games was burnt with Marcellus' dead body.

21. **sed tamen**. The sense seems to be: 'Death does not single out the illustrious, *but* takes all.' This is some consolation, but not much. **huc**, an ellipse which the imitator supplies Auct. Consol. Liv. 359 *fata manent omnes: omnes expectat auarus portitor et turbae uix satis una ratis. tendimus huc omnes;* so Ov. Met. 10. 34; but cf. IV. 4 (5). 30 *in nubes unde perennis aqua.* **ordo** keeps up the allusion to the theatre.

22. **mala**, 'evil.' It expresses the strongest dislike; cf. Cat. 3. 13 *at uobis male sit, malae tenebrae Orci*, Ov. Am. 2. 11. 1 *prima malas docuit * * * Peliaco pinus uertice caesa uias.*

23. **exoranda**, 'to be appeased.' Stat. Silv. 5. 2. 94 *saeuas utinam exorare liceret Eumenidas timidaeque auertere Cerberon umbrae.*

24. **torui**, 'glowering'; so of Pluto Juv. 13. 50 *Sicula toruus cum coniuge Pluton.* Virgil says of Charon Aen. 6. 300 *stant lumina flamma.* **publica cumba**, the skiff that takes all; *ἡ πάνδοκος θεωρίς* Aesch. Sept. 858.

25. **ille**, the typical human being. The reference is vaguely to the context; cf. Introduction. Mr Reid says: 'the typical warrior as opposed to the man of beauty and the man of wealth,' apparently taking *ille* as 'this one.' **ferro**. For the metaphor compare Sallust, Fragm. Hist. 1. 43 med. *unum omnibus finem natura uel ferro saeptis statuit*, and Enn. It is not from a snail or tortoise concealed in a shell, as P., misled by the use of *caput*, supposes. Propertius is thinking of the *turres aeneae* of *Danae*, &c., which are no safer against Death than against Jove.

26. **inclusum caput**, 'his immured life.' For the head as representing the body cf. v. 11. 10. **protrahit.** Ov. Am. 3. 9. 37, 38 *uiue pius, moriere pius: cole sacra, colentem Mors grauis a templis in caua busta trahet.*

27. **Nirea**, ὃς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλείωνα Il. 2. 673. **exemit**, 'exempted.' Used absolutely, cf. Quint. 4. 2. 74.

28. **parit**, an indef. pres. The gold dust washed down by the Pactolus was said to be the source of Croesus' proverbial wealth. **opes**, i.e. gold; cf. *diuitiis* el. 23. 22.

29. The poet passes from individual to national visitations. **hic luctus**, 'this source of grief'; i.e. death by pestilence, Il. 1. 50 sqq. **ignaros**, i.e. until enlightened by Calchas; cf. Il. 1. 92.

30. **Atridae**, gen. **magno stetit**, i.e. *Achiuis*, cf. Hor. Ep. 1. 2. 14 *quicquid delirant reges, plectuntur Achiui.* **amor**, *Chryseis*. Agamemnon's refusal to restore her was the cause of the pestilence ravaging the Greek host. There may be also an allusion to the anger of Achilles and its disastrous effects, which were a secondary result of the refusal. **alter**, the first being Argynnus el. 7. 22.

31. **at**, v. 5. **tibi**, addressing Marcellus. **traicit**, Mr Paley's conjecture. MSS. *traicis*. Here, as in v. 7. 55 sqq., Propertius mentions *two* boats in the nether world, one conducting to the Elysian fields and the other to the infernal regions. So Hegesippus, Anth. Gr. 7. 545 τὴν ἀπὸ πυρκαϊῆς ἐνδέξιά φασι κέλευθον Ἑρμῆν τοὺς ἀγαθοὺς εἰς Ῥαδάμανθον ἄγειν.

32. **huc** with **qua** v. 33. **animae**, *gen.*, as we see from the imitation in Ovid M. 13. 487 *quae corpus complexa animae tam fortis inane;* cf. also Hor. Od. 3. 11. 23 *inane lymphae dolium*, and Roby 1336. **portet**, P. for MS. *portent.* The corruption arose from the copyists taking *animae* for 'angels'! **corpus**, 'thy body void of breath': really his *Manes*. But these confusions are very common; cf. Ov. Tr. 3. 11. 25 *quid inanem proteris umbram? quid cinerem saxis bustaque nostra premis?* and v. 11. 20 n.

33. **Claudius**, M. Claudius Marcellus, who took Syracuse 212 B.C.

34. **Caesar**, the Dictator, his ancestor by adoption as Marcellus by descent. **ab humana uia**, i.e. *ab hominum uia*. So Keats speaks of 'human shores.' There is a very

strange use of the adj. in Hor. Epod. 5. 88 *uenena magnum fas nefasque non ualent conuertere humanam uicem*, 'like mere men.' The precise meaning of *uia* is doubtful. It hardly ='the way of death' as Hertzb. takes it, but rather 'the ways or haunts of men.' Cf. Hom. Il. 6. 202 *πάτον ἀνθρώπων ἀλεείνων*. It is very possible that there may be an allusion to the tombs that lined the great roads from Rome, especially the Appian. There is a curious passage in Seneca in his satire on Claudius (Apocolynt. 1. 2), which refers to a tradition of the apotheosis of the two first emperors which has been nowhere else preserved. 'Ask him who saw Drusilla going to heaven. He will tell you that he saw Claudius wending on his way "with uneven steps" (*non passibus aequis*). Will he, nill he, he must see all that is done in heaven. *Appiae uiae curator est qua scis et diuum Augustum et Tiberium Caesarem ad deos isse.*' **cessit in astra.** The Romans did not make the same strict distinction as the Greeks did between heaven, the abode of the Gods, and Elysium, the paradise of the under-world. Their heroes and their poets might attain to heaven itself. So Ennius says *mi soli caeli maxuma porta patet*, and so Cornelia (v. 11. 101) *moribus et caelum patuit: sim digna merendo cuius honoratis ossa uehantur auis* (in the last line she is thinking of Elysium). Hertzberg has a curious idea that Propertius is alluding to a back way to heaven from Elysium, which he finds in the *Διὸς ὁδός* of Pindar, Ol. 2. 77, and in the *κλῖμαξ* Fragm. 7 *περὶ κλίμακα σεμνὰν Οὐλύμπου λιταρὰν καθ' ὁδόν*, and which he says is expressly mentioned by Quintus Smyrnaeus.

IV. xxiii.

Introduction.

The subject of this poem is the loss of some writing tablets of Propertius. He had sent them with a message to Cynthia, and they were lost on their return with the answer. The poem is filled with lamentations for their loss, conjectures about the message which they contained, and an offer of a reward for their recovery. There is no clue to the date.

1. **ergo**, cf. el. 7. 1 n. **tam doctae**, i.e. 'on which so much poetry had been written,' both of Cynthia's and Propertius'. *doctae*, as in Hor. Od. 1. 1. 29 *doctarum hederae praemia frontium*. For *tam* I. 16. 18 n. **nobis**, a pathetic dat., 'woe is me.' Cf. I. 16. 18 *mihi*.

2. **pariter**, with dat. Livy 38. 16 *pariter ultimae gentes propinquis.* **tot bona**, 'all those treasures'; a vague expression for the kind message written on the tablets. Contrast the use in el. 18. 16.

3. **manibus**, we expect the gen. But see III. 5. 7 n. **detriuerat usus**, strikingly like Hor. Ep. 2. 1. 92 *quod legeret tereretque uiritim publicus usus.*

4. **non signatas**, even though not stamped with my seal. **habere fidem**, 'to be believed, carry authority': but IV. 5 (6). 6 'to be loyal.' Mr Reid well compares Cic. Arch. 9 *cum Gabini leuitas omnem tabularum fidem resignasset.*

5. **sine me**, i. e. without my writing anything; cf. Stat. Silv. 4. 9. 9 *noster* (sc. *libellus*) * * *praeter me mihi constitit decussi.* **puellas**, indef. plur. 'a maid'; so II. 7. 15 n.

6. The sense seems to be similar to that in Mart. 14. 8 *nondum legerit hos licet puella, nouit quid cupiant Vitelliani.* **diserta**, 'speaking': i. e. their very silence is eloquent. Ov. E. P. 2. 5. 51 *dumque silens adstat, status est uoltusque diserti.*

7. **fixum aurum**, gold plates, such as were subsequently used in the *consularia diptycha* or the tablets which the consuls under the Empire distributed on entering office; Claud. Stilich. 2. 346 and Rich Dict. s. v. *diptycha.* **caras**, 'precious' in a double sense, as either 'costly' or 'treasured.' Their value was not a commercial one.

8. **buxo**, a Propertian abl. of attendant circumstances; see Introduction. 'Their wax was discoloured *and* their wood was common box.'

9. **qualescumque**, absolutely IV. 1. 30 n. **fideles**, 'they always did me true service'; so Ov. Am. 1. 11. 27 *fidas sibi Naso tabellas dedicat*, and Hor. Sat. 1. 2. 30, quoted on I. 16. 10.

10. **effectus** = *effecta*, 'results': rare in plur. as in Quint. 1. 10. 6. **promeruere**, 'earned': cf. Cic. Mur. 34. 70 *aut promerendi aut referendi beneficii locum*, Suet. Cal. 3 *promerendi amoris mirum et efficax studium.*

11. **fuerint mandata**, 'had been entrusted to': observe the double past and see I. 16. 1 n.

12. **lente**, 'cold one': cf. I. 6. 12 *a, pereat si quis lentus amare potest*, 'love with phlegm.' **quoniam.** We expect

quod or *quia*, but cf. Bell. Afric. 42 *non est uisa ratio propius accedendi eo die ad oppidum quoniam ibi praesidium grande Numidarum esse cognouerat.*

13. **nescio quae**, contemptuous; cf. I. 8. 3 *quicumquest.*

14. **non bene**, 'unfairly': *non bona*, the reading of some MSS., would stand; cf. III. 30 (24). 24, and for the accumulation of adjectives the Introd. **iacis**, a striking instance of Propertius' habit of working round an idea. The point is his *believing* the charges, not his *disseminating* them, which would be a secondary effect. P.'s *rapis* however is not necessary. See the Introduction. For the verb cf. II. 1. 77 *iace uerba.*

15. **dixti**, Cynthia, in the letter. **uenies**, the fut. assumes something will be done, as Hor. Ep. 1. 7. 71 *ergo post nonam uenies;* cf. Roby 1589, 1591. **cessabimus una**, 'keep holiday together'; cf. I. 11. 1 *te mediis cessantem, Cynthia, Bais;* I. 6. 21 *nam tua non aetas umquam cessauit amori.* So in v. 4. 47 *cras, ut rumor ait, tota cessabitur urbe* (Mr Palmer's emendation).

17. **uolens.** MSS. *dolens*, which may be kept and explained either as 'indignant,' cf. *trascor*, v. 12, or as 'under the pain of passion,' cf. Cat. 2. 7 *solaciolum sui doloris. uolens* however goes better with the context: it should be taken with *reperit*, 'devises if she has the will,' rather than absolutely 'complying' with her lover's request to come. **reperit**, cf. Lucr. 3. 420 *reperta labore carmina.*

18. **ducitur**, 'passes': Lachm. and the edd. read *dicitur* from G. They do not however explain how *garrula hora* is to be explained or justified. P.'s 'an hour *for* a chat' is hardly possible. *uolens*, v. 17, seems to have caused them to miss the general sense, which is this: 'Cynthia sent on the tablet some of the pretty, sparkling nothings which a clever girl can invent, if she chooses, when she meets her lover.' **garrula**, 'spent in chatting.' **blandis dolis**, 'a stealthy, pleasant meeting': P. well compares *κρύφιοι ὀαρισμοί* Hes. Op. 789. *δήνεα* is used in a similar connexion, Apoll. Rhod. 3. 661. [Baehrens reads *dicitur...notis* (*ex conj.* Font.), and compares Ov. A. A. 3. 624.]

20. **duras**, as the property of a 'hard' man. There may also be an allusion to their heavy binding and stout clasps, as Hertzberg thinks. **ephemeridas**, 'day-books.' This is the fate Ovid invokes on his offending tablets in a passage strongly coloured by this, Ov. Am. 1. 12. 23 *aptius hae capiant uadi-*

monia garrula cerae quas aliquis duro cognitor ore legat. inter ephemeridas melius tabulasque iacerent in quibus absumptas fleret auarus opes.

22. diuitiis, i. e. *aurum*, the general for the special; cf. Tib. 1. 1. 1 *diuitias alius fuluo sibi congerat auro*, Ov. F. 4. 136 *aurea marmoreo redimicula soluite collo: demite diuitias*, **ligna**, so Ov. l. c. v. 7, *difficiles, funebria ligna, tabellae.* **retenta uelit**, for this construction see Roby 1402.

23. Here again Prop. is strikingly like Horace, Sat. 1. 10 fin. *i puer, atque meo citus haec subscribe libello.* **columna**, on some column in a portico, &c. amongst the gladiatorial show-bills and notices of auctions: see Beck. Gall. Sc. IV. n. 8, who quotes Dig. 47. 2. 43, *solent plerique* (who want to advertise) *hoc etiam facere ut libellum proponant.*

24. Esquiliis. This would be after Maecenas had reclaimed and laid them out; see Hor. Sat. 1. 8 esp. 14 sqq. *nunc licet Esquiliis habitare salubribus.*

IV. xxiv.

Introduction.

This poem and the following are evidently very closely connected: and in several MSS. they appear as one. They both contain allusions to passages in previous poems expressing his attachment to Cynthia. The present one is a recantation of his praises of Cynthia and the love that elicited them: the second is couched in a more menacing style and points out to Cynthia the approaching misery of a loveless old age. Whether they originally formed the conclusion of a book or not, they are very appropriate to that position: see notes on vv. 2, 5, 9, 10, 11, 12 and xxv. 9, 10. The date is B.C. 23. See Introduction.

Argument.

Your proud beauty is powerless now (1, 2). I am ashamed at last of my madness. The senseless passion which resisted the advice of friendship and the power of witchcraft is gone (3—10). Of my own accord I unsay those mad protestations (11, 12). I was a helpless prisoner once (13, 14). Now I am free and safe (15—18). Henceforward Good Sense shall be the divinity that I worship (19, 20).

1. **falsa,** 'baseless': I. 8. 29 n. **mulier.** Observe the change of address. She is now no longer *mea uita* or even *Cynthia*, but merely 'woman,' a term of reproach as in Ter. Hec. 2. 1. 17. **fiducia formae,** Ov. M. 4. 687.

2. **oculis meis,** by the *capture* of my eyes; see I. 1. 3 and the Introduction.

3. **tales,** i. e. so blind and abject. The reference is prospective and to the following line.

4. **pudet,** *me* is omitted. Prop. frequently omits the personal pronouns when they can be easily supplied; cf. v. 6 and I. 1. 23 n. and the Introduction.

5. **mixtam uaria figura,** 'a harmony of diverse beauty,' as depicted in II. 3. 9 sqq.; *not*, as P. suggests, = '*compositam* partly real and partly made up,' a grotesque idea.

6. **ut.** We might have expected *cum*, since the 'thinking' is prior to the 'praising.' Here the inference might be expressed at length thus: 'I praised your beauty extravagantly, so that we had a case where love thought you something that you were not.' So in Gk. *οὐχ ἥκεν ὥσθ' οἱ Ἕλληνες ἐφρόντιζον* Xen. Anab. 2. 3. 25 'he did not come; so (we may conclude) the Greeks were wise.' **esse,** sc. *te*. Comp. Theocr. 6. 18 *ἦ γὰρ ἔρωτι πολλάκις, ὦ Πολύφημε, τὰ μὴ καλὰ καλὰ πέφανται*. A similar turn of thought in Ov. Am. 3. 14. 14 *teque probam, quamuis non eris, esse putem.*

7. **totiens.** Where? It is not necessary to suppose *poems* are meant, though it is more natural to do so. In this case either we have lost the poems in question or the poet's memory has failed him. In II. 3, where the poet is rapturous on Cynthia's charms, we have expressions which may have formed the kernel of the present passage, v. 12 *utque rosae puro lacte natant folia*, 43, 44 *siue illam Hesperiis siue illam ostendet Eois uret et Eoos uret et Hesperios* (like the warm Dawn). False echoes and loose references are not unfrequent in Propertius; see the Introd. **Eoo,** 'the dawn': Virg. Aen. 3. 588 *postera iamque dies primo surgebat Eoo* and elsewhere*. P. rightly 'the blush of morning.'

8. **quaesitus,** 'artificial,' lit. 'hunted up'; cf. Ov. A. A. 3. 199 *scitis et inducta candorem quaerere creta. sanguine quae uero non rubet, arte rubet.* = *falsus candor* I. 2. 19.

* I have shewn that this is the meaning of *Eous* in this, and other passages, in a paper in the Transactions of the Cambridge Philological Society for 1880.

candor, the clear bright white of the skin, which sets off the *roseus color*. It is clear this is the meaning from the other passages where Propertius shews his delight in such contrasts, I. 20. 38 *candida purpureis mixta papaueribus* and II. 3. 9 sqq. (of his mistress) *nec me tam facies quamuis sit candida cepit* (*lilia non domina sint magis alba mea*), *ut Maeotica nix minio si certet Hibero utque rosae puro lacte natant folia;* in Ov. also (A. A. l. c.) the red and white are mentioned together. The *candor* would be produced by white lead, *cerussa*, or by chalk (Ov. l. c.).

9. **quod**, 'the fatal passion which.' **mihi**, 'from me': literally 'for my benefit'; cf. Val. F. 3. 491 *Pallada...fallere prima molitur caroque dolis auertere fratri;* cf. Stat. l. c. on IV. 18. 23. **patrii amici**, alluding to I. 1. 25. **auertere**, here of 'removing' rather than averting a danger.

10. **eluere**. This line is partly a reminiscence of Aen. 6. 741 *aliis sub gurgite uasto infectum eluitur scelus*, partly a reference to I. 1. 19—24. **Thessala**, I. 1. 24, 5. 6, notes. Ov. imitates Am. 1. 14. 36 *non anus Haemonia perfida lauit* (*te*) *aqua*. **uasto mari**. We naturally think of the 'multitudinous seas' of Shakspere, Macbeth II. 2. 61.

11. **haec** with **uerba**, the usual attraction, though the words are not usually so widely separated. **ferro...igne**. Again a reference to I. 1, v. 27 *fortiter et ferrum saeuos patiemur et ignes*. **non coactus**, of my own free will, without being forced by these drastic remedies. P. misses the sense in paraphrasing 'without being put to the torture which I had then to endure.'

12. **naufragus**, an allusion to I. 17 where he regards his shipwreck as a punishment for leaving Cynthia. **uerba**, i.e. 'mere words,' empty breath, as in the phrase *uerba dare*.

13. **correptus**, ἀναρπασθείς, 'seized and hurried off.' **saeuo aeno**, 'the torturing caldron': a bold metaphor. Love cooks his victims for his own repast. Cf. Meleag. Anth. Gr. 12. 92. 9 ὀπτᾶσθ' ἐν κάλλει, τύφεσθ' ὑποκαιόμενοι νῦν, ἄκρος ἐπεὶ ψυχῆς ἐστὶ μάγειρος ἔρως so id. 12. 1, 32. 5 καί σ' ἐπὶ πῦρ ἔστησε. So in Prop. IV. 5 (6). 39 *consimili impositum torquerier igni*.

14. Ovid imitates E. P. 3. 2. 72 *euincti geminas ad sua terga manus* and Am. 1. 2. 31 *mens bona ducetur manibus post terga retortis*. The metaphor in **uinctus** is not uncommon, Meleag. Anth. Gr. 12. 119. 4 καί με πάλιν δήσας τὸν σὸν ἄγεις (cf. *correptus*) ἱκετάν.

15. **coronatae.** On reaching harbour the prows of the vessels were adorned with garlands; cf. Virg. G. 1. 303, which perhaps Propertius has in view, *ceu pressae cum iam portum tetigere carinae, puppibus et laeti nautae imposuere coronas.* So of the boat conveying the blessed to Elysium v. 7. 59. For the metaphor cf. Meleag. Anth. Gr. 12. 167. 3 χειμαίνει δ' ὁ βαρὺ πνεύσας πόθος· ἀλλά μ' ἐς ὅρμον δέξαι τὸν ναύταν Κυπρίδος ἐν πελάγει. It is common in Cicero.

16. **Syrtes.** Cicero warns us against a use of this word in oratorical metaphor as too farfetched, de Or. 3. 41. 163 *uidendum est ne longe simile sit ductum. 'Syrtim patrimoni'; scopulum libentius dixerim.*

17. **fessi,** 'weary,' with toiling on the sea; so in Virg. Aen. 1. 168 *fessas naues,* 3. 85 *da moenia fessis* and elsewhere. **resipiscimus,** properly 'recover consciousness' (cf. *sapit* III. 5. 26); as in Plaut. Mil. 4. 8. 24. Here metaphorically 'to be again in one's right mind.' So Ov. Am. 1. 10. 9 has *nunc timor omnis abest animique resanuit error.*

18. **uolnera,** so Meleag. Anth. Gr. 12. 80 τί σοι τὸ πεπανθὲν Ἔρωτος τραῦμα διὰ σπλάγχνων αὖθις ἀναφλέγεται; **ad sanum,** 'to a state of health.' Cf. Phaedr. 5. 7. 12 *ad sanitatem dum uenit curatio.* So *uanum* for *uanitas* IV. 5 (6). 5, III. 8 (7). 45. Compare Soph. Phil. 83 εἰς ἀναιδές (for εἰς ἀναίδειαν). **colere** with *ad sanum,* 'closed and healed.' The whole phrase=*consanuere.* Cic. Fam. 4. 6. 2 *nunc autem hoc tam graui uolnere etiam illa quae consanuisse* ('healed up') *uidebantur recrudescunt.*

19. **mens bona,** called also simply *mens.* 'Good sense' was really worshipped as a goddess at Rome; and her personification is a good example of the concreteness of the Roman mind which could only conceive of abstractions as persons. Thus they built temples to Fides, Concordia, &c. Her temple on the Capitol was built in fulfilment of the vow of T. Otacilius after the death of Flaminius at Lake Thrasimene; Livy 22. 9. 10, 10. 10, Ov. F. 6. 241—6 *Mens quoque numen habet. Menti delubra uidemus uota metu belli, perfide Poene, tui.—spem metus expulerat, cum Menti uota Senatus suscipit et melior protinus illa uenit.* **si qua dea's,** what the Spectator calls the 'if' inferential,' not the 'if' *dubitative.* **in sacraria dono,** a pregnant use of *in;* 'take myself as a gift to your sanctuary.' Cf. el. 9. 60 n. So Greek εἰς Ἀθήνας ἁλίσκεσθαι 'to be taken and brought to Athens.' Claudian just inverts the thought, IV. Cons. Honor. 256 *inconcussa dabit purae sacraria menti.*

me. A picture of the person saved from any danger or calamity, deposited in the temple of the God to whom he ascribed his safety, was a common kind of *donarium*. Cf. Juv. 12. 27.

20. **exciderant.** There is no reason for changing the MS. reading. It is the common Propertian pluperf. **surdo Ioui.** Cf. III. 8 (7). 47, 48 *non semper placidus periuros ridet amantes Iuppiter et surda neglegit aure preces.*

IV. XXV.

INTRODUCTION.

IT is almost certain that this like the last refers to the same final parting. Cynthia's fickle and passionate conduct had thus produced the long-expected result, and her faithful slave was emancipated from his bondage. The language is cold with a coldness that shews the last spark of affection is extinct. Even the tears (v. 7) are only a tribute to old associations, only the persistence of habit in the old channels of emotion. To us the poems seem not only cold but cold-blooded; and the modern feeling recoils against the taunts of faded beauty and the desire for revenge, as unworthy and ungenerous. But the ancients had no chivalry; and the expressions of Propertius are more pardonable than the exultation of Horace in similar circumstances (Od. 4. 13), as his feelings were warmer and had been wounded more deeply.

ARGUMENT.

Once all the town mocked me for my fidelity to you. Now all is over (1—4). Your tears cannot move me (5, 6). My own tears may flow; but this will not shake my purpose. For this parting you are to blame (5—8). I have done with my passion and its infatuated utterances (9, 10). For you, a loveless old age awaits you when you will suffer yourself as you have made others suffer. This is my prophecy and my hope (11—end).

1. **Risus eram** = *γέλως ἦν*. Ov. F. 1. 438 *omnibus ad lunae lumina risus erat;* cf. I. 5. 26 n. It goes with **inter conuiuia.**

positis mensis, i. e. set beside the guests, brought in. Originally the tables were changed with each course, then the

trays, *fercula*, which were set on them, only. Hence *mensa* is used for a 'course' as in *mensa prima, secunda.* Compare Cic. Att. 14. 6. 2 *apposita secunda mensa* and Prof. Mayor on Juv. 1. 137.

2. Ovid Her. 9. 48 *et mater de te quaelibet esse potest* is a reminiscence of this line.

4. **querere**, 'reproach yourself for losing, bewail the loss of.'

5. **sum captus.** I have learned to mistrust them by being deceived: as the Trojans were Virg. Aen. 2. 196 *captique dolis lacrimisque coactis.* **ab arte.** The *ab* adds little to the sense. It just points out that the *ars* is the *source*, rather than the *instrument* of the deception. Cf. Tib. 1. 9. 66 *ab arte*, Prop. IV. 2. 23 *ab aeuo excidet*, and Introduction.

6. **ab insidiis**, apparently for *ex insidiis.* See Introd.

7. **flebo**, cf. II. 5. 15. **ego**, see Introduction. **iniuria**, 'sense of wrong.' III. 8 (7). 31 *nullane sedabit nostros iniuria fletus!*

8. **tu**, '*You*, not I' P. **bene conueniens** 'well matched,' Cynthia and Propertius being suited to each other. So of agreement between husband and wife Afran. 52 *adulescentis optimas bene conuenientes, bene concordes cum uiris*, Suet. Tib. 7 *uxorem bene conuenientem.* **iugum**, cf. I. 5. 2.

9, 10. In these verses the poet alludes to passages in his poems about Cynthia. In 10, II. 5. 22 *nec mea praeclusas fregerit ira fores* is clearly referred to. 9, I think, is a reference to I. 16. 13 where the door says *has inter cogor grauius deflere querelas, supplicis a longis tristior excubiis.* It is no objection that the disconsolate lover says the door does *not* pity him. **uerbis** = *querelis*, I. 8. 22 n. **tamen**, sc. *manu quamuis irata, tamen non fracta* II. 5. 5 n.

11. **celatis** 'hidden': i.e. unnoticed; cf. Hor. Od. 1. 12. 45 *crescit occulto uelut arbor aeuo*, Juv. 9. 129 *obrepit non intellecta senectus.* Others take it 'disguised,' i.e. by the toilet, Phaedr. 2. 2. 4 *celans annos elegantia;* but this is less appropriate. **grauis**, bowing you down with its weight.

12. **formae** with **ueniat**, cf. Ov. A. A. 2. 117 *et tibi iam uenient cani, formose, capilli; iam uenient rugae quae tibi corpus arent*, though **sinistra** might take a *dat.* Virg. G. 1. 444 *satisque Notus pecorique sinister.*

13. **cupias**, 'desire' and desire fruitlessly. **a stirpe.** Prop. has Tibullus in view 1. 8. 45 *tollere tunc curast albos a stirpe capillos.*

14. **a**, I. 1. 38 n. **increpitante.** For the constr. 'reproach you with your wrinkles' cf. Val. Max. 3. 3. 2 fin. (quoted on III. 21. 15) and for the general sense Callim. Anth. Gr. 5. 23 ἡ πολιὴ δὲ αὐτίκ' ἀναμνήσει ταῦτά σε πάντα κόμη.

15. **fastus superbos** 'haughty scorn': *fastus* and its congeners are very common for rejecting a lover's advances. For the whole passage compare Hor. Od. 1. 25 which Propertius seems to have read.

16. **facta**, i.e. done to *you*.

17. **cecinit**, of prophetic utterances, oracles being usually given in verse. **mea pagina.** There are bolder expressions in III. 32 (26). 87 *haec...cantarunt scripta Catulli*, and 89 *haec etiam docti confessast pagina Calui.* **fatalis diras**, 'this ominous doom': for *dirae* as subst. cf. Tib. 2. 6. 53 *has tibi, lena, precor diras.*

18. **euentum**, 'the end awaiting your beauty,' οἱ ἀποβήσεται. **disce**, 'learn the lesson of fear,' which is now strange to you; cf. el. 10 (11). 8 *tu nunc exemplo disce timere meo.*

V. ii.

Introduction.

This is an archaeological poem on the worship of the God Vertumnus and the derivation of his name. It is put in the mouth of the God himself, who is supposed to be addressing a bystander near his statue. There were several statues of Vertumnus in Rome: but the one meant here stood in the *Vicus Tuscus* (Varro L. L. 5. 46; cf. v. 50) near the *Velabrum* (v. 7), and commanded a view of the *forum Romanum* (v. 6). Asconius, cited below, says that it was at the end of the Vicus Turarius (the later name of the Vicus Tuscus) close under the Basilica (Iulia) as you turned to the right. See also Mr Burn's Rome and Campagna, pages 21, 98, 277.

The origin and meaning of the worship of Vertumnus are involved in some doubt. The etymology of the word is clear. It is a participial formation from root *uert*, and is for *uertomenus* (στρεφόμενος). The suffix reappears in the second

plur. passive, e.g. *uertimini* and in *alumnus*, &c. Thus it means 'turning,' 'changing' and, as a substantive, a 'tumbler' on horseback, a somersault-turner (v. 36). The god seems chiefly to be a symbol of the revolving seasons and their changing products, and thus appears as a Latin Proteus whose various shapes are described in our poem. Hence Horace calls a man who was the opposite of versatile (εὐτράπελος) *Vertumnis quotquot sunt natus iniquis* (Sat. 2. 7. 14). Besides this he is the god of commerce, Ascon. Verr. 2. 1. 59. 154, p. 199 *Vortumnus autem deus inuertendarum rerum*, i.e. *mercaturae*, a god of 'Change. Preller (Röm. Myth. p. 398) however thinks this has arisen from his statue being in the *Vicus Tuscus*, a street full of shopkeepers. As a God of the seasons and their fruits, he was associated with Pomona (see the myth in Ov. M. 14. 623 sqq.). His worship was a genuine Italian cult; and if the statement that it was brought from Etruria is not a misconception based on the name *Vicus Tuscus*, it only shews that there was an Etrurian divinity closely resembling the Sabine and Latin Vertumnus.

ARGUMENT.

Stranger, listen to my origin (1, 2). A Tuscan born, I am not ashamed to have left my Volsinii for Rome (3—6). Is my name derived from the turning of the stream (7—10), or the turning of the year (11, 12) as the offerings of its fruits to me declare (13—18)? No. I am named for my power of turning gracefully into every shape (21—40). I must not forget the fruits of the garden, which especially characterize me (41—46). I came with my countrymen of Etruria to help Rome in her victory over Tatius (47—54), and may I always see her citizens passing before me (55, 56). To conclude (57, 58), I once had a rude chopped statue of maple. But Mamurrius came and cast me in bronze. All honour to the workman (59—end).

1, 2. 'Thou who dost marvel at the many shapes one body can assume, hear the pedigree that sets forth the god Vertumnus.' **tot in uno corpore formas**, i.e. so many successive changes in the exterior without change in the personality. We might have expected *species*, as *forma* is more commonly used of a natural or stable form. But to the harlequin God all his shapes are equally natural. **signa paterna**, the hereditary marks, the marks of his origin. To understand this expression, we must remember (1) that *paterna* is not limited in its use to 'parentage,' but includes 'country'

also as in Hor. Ov. 1. 20. 5, and (2) that with the ancients the names of things were signposts to their nature, and that etymology consisted in tracing the real thing (*ἔτυμον*) in the name on which it was stamped. Hence *signa, notat* (v. 44). And hence *notatio* is used for etymology in Cicero, Topic. 8. 35 *multa etiam ex notatione. ea est autem, cum ex ui nominis argumentum elicitur quam Graeci ἐτυμολογίαν uocant, id est uerbum ex uerbo, ueriloquium, nos autem, nouitatem uerbi non satis apte fugientes, genus hoc notationem appellamus quia sunt uerba rerum notae. itaque hoc idem Aristoteles σύμβολον appellat quod Latine est nota. Compare also Acad. 1. 8. 32 (Reid).

3. **orior,** *not* the historical or, as it would be better called, the *pictorial* present. The tense implies that the effect of the event continues into the present. It is not uncommon with verbs of begetting, &c.; cf. v. 1. 77 *me creat Archytae suboles.* **nec,** 'and *yet* I do *not* regret.' For examples see the lexicons.

4. **Volsinios.** In prose the adj. would be *Volsiniensis. Volsinii,* the most powerful city in Etruria, was razed by the Romans in B. C. 280. The inhabitants were compelled to migrate to a site on the plain, the present *Bolsena.* The spelling of the name is doubtful. **proelia** does not refer, as at first sight it might seem, to this war, but to that in v. 51. **focos,** 'my Volsinian home'; cf. II. 1. 29 *euersosque focos antiquae gentis Etruscae.* Propertius seems to have sympathized keenly with the fate of Northern Italy.

5. **haec.** 'Here (i. e. in Rome) is the throng that delights me.' **templo,** where I should not be able to see the Romans pass. **eburno,** adorned with ivory; which with gold was often used on the doors of temples and on their panelled roofs; cf. III. 29. 1, 8. **Romanum** seems to carry a double emphasis 'the forum of Rome' as distinguished from foreign ones and the *forum Romanum* as distinguished from later *fora.*

7. **iter faciebat.** The moving of the river-God is confused with the movement of the stream. It seems strange to us that the Romans did not see the absurdity of such expressions: cf. IV. 3. 45 n.

8. A reminiscence of Tib. 2. 5. 33 *at qua Velabri regio patet, ire solebat exiguus pulsa per uada linter aqua.*

9. **tantum concessit,** 'granted such liberal room.' It is hard to say whether Prop. intended *concessit* to be *act.* 'made

such sacrifices for,' or *neut.* **'retired so far for,'** *tantum* being an *acc.* of space as in Ter. Eun. 4. 4. 39 *concede istuc paululum.* **alumnis** 'his foster children.' A river is most valuable to a community in fertilizing their land, watering their flocks and affording them means of transport.

10. **Vertamnus.** Ovid adopts the derivation from *uerto amnem* F. 6. 409 *nondum conueniens diuersis iste figuris nomen ab auerso ceperat amne deus.* I have adopted P.'s suggestion that here, and in v. 12, the name should be spelt so as to shew the etymology, the MSS. having *Vertumnus* in both verses.

11. **uertentis anni,** 'the turning year': i.e. the year throughout its course. The firstfruits of every season belong to Vertumnus. *uertens* is a reflexive use as in Hirtius ap. Cic. Phil. 13. 10. 22 *intra finem anni uertentis* 'the current year'; Juv. 7. 242 *cum se uerterit annus.* **praecepimus** 'take first,' as Lucr. 6. 1050. For the *perf.* in repeated actions see Roby 1717.

12. 'Men believe I claim the offering as *Vertannus.*' The stress of the sentence is on the *gen.* **creditur,** MSS. *credidit.* **sacrum,** i.e. the fruits so offered.

13. **prima mihi,** a double emphasis. 'The *first* cluster that changes with purpling grapes is *mine.*' **uariat,** changes colour, being purple above and green below; the regular word, Colum. 4. 20. 4 *uariantes adhuc et acerbae uuae*; cf. Hor. l. c. inf. The verb is neuter as in II. 5. 11. **liuentibus,** a proleptic use, reminding us strongly of Hor. Od. 2. 5. 10 *iam tibi liuidos distinguet autumnus racemos purpureo uarius colore.* The following words have been misunderstood by the commentators who take **uua** as 'a grape' (or as 'grapes') and **racemis** as 'clusters' which makes the expression very perverted. *uua* is a 'cluster' and *racemis* the separate 'grapes' on their stalks. So clearly in Ov. M. 3. 664 *racemiferis frontem circumdatus uuis* and Virg. G. 2. 60 *turpes, auibus praedam, fert uua racemos.* In the imitation in the Copa v. 21 it means the 'stalk' *sunt et mora cruenta et lentis uua racemis* and so in Columella.

14. **coma spicea,** 'the spiked ear.' *coma* is for *arista* as in Ov. F. 3. 854 *sustulerat nullas, ut solet, herba comas,* and is naturally applied to 'bearded' corn; *spica* also=*arista, ab herba ad spicam* Cic., 'from the blade to the ear.' **lacteti fruge** 'milky grain': cf. Virg. G. 1. 314, 315 *spicea iam campis cum messis inhorruit* (cf. *coma*) *et cum frumenta in uiridi stipula*

lactentia turgent a good commentary on this passage. **tumet**, sc. *mihi*.

15. **hic**, sc. *ante pedes* III. 1. 22. **dulcem**, i.e. ripe. This is better than supposing that it contrasts the sweet cherry, imported from Pontus by Lucullus, with the native Italian *cornum* Serv. ad Georg. 2. 18. **cerasum**. This would be *cerum* in prose. But the rule that the trees are *fem.* and the fruits *neut.* is not always observed. Thus we have *pomus* for *pomi* 'apple trees,' Tib. 1. 1. 8, &c. Cf. *rubus* 'bramble' for 'blackberry' Prop. IV. 12 (13). 23.

16. **carnis**, like *mirare* v. 1, to the bystander. **aestivo die** 'on summer days': imitated by the author of the Copa 18 *sunt autumnali cerea pruna die*. **rubere**, being half ripe, *mora cruenta* Copa l. c. on v. 13; Plin. N. H. 15. 24. 27. *97 moris colores trini; candidus primo, mox rubens, maturis niger.*

17. **pomosa**, 'a garland of fruitage.' Fruits in general are meant, *not* 'either a string of young apples or a garland of apple blossoms' P. The present was an acknowledgment of his patronage; Hor. Carm. Saec. 30 *spicea donet Cererem corona.*

18. **pirus**, cf. Virg. G. 2. 33 *et saepe alterius ramos impune videmus uertere in alterius mutatamque insita mala ferre pirum.*

19. 'Report, thou liest to my harm: there is another guide to my name.' **alius**, i.e. Vertumnus himself. Compare the very close imitation Ov. F. 5. 191, 2 *ipsa doce quae sis* (v. 20). *hominum sententia fallax. optima tu proprii nominis auctor eris. tibi* for **mihi** (P.) is a quite unnecessary conjecture. **index**, 'one to give a clue'; here an explaining cause. So in a similar context Ov. F. 4. 393 *hi Cereris ludi: non est opus indice causa. sponte dene munus promeritumque patet.*

20. **tu**, again to the supposed bystander. **modo**, almost='for your part'; cf. III. 13 (11). 14 *de te quodcumque ad surdas mihi dicitur aures: tu modo ne dubita de grauitate mea. Neither* 'modo crede' *nor* 'deo modo dum de se narrat' is to be construed, as P.

21. **opportuna**, 'fit, suitable': with dat. as Virg. G. 4. 129 *nec pecori opportuna seges nec commoda Baccho.* **cunctis figuris**, Ov. M. 14. 765 *formas deus aptus in omnes* and Ovid l. c. on v. 10.

22. **uoles.** The imperative which gives in the *present* a command relating to the *future* has a double outlook, and in consequence is found in conjunction with both tenses; see for examples Roby 1571. **decorus ero**, 'I shall adorn it': we rather expect *decebit* or *decora mihi erit*, but (1) it is *Vertumnus'* suitability for all guises that is in question, and (2) it is not unfrequent in Greek and Latin expressions of value, fitness, &c. for the *person* to be referred to the *thing*, not the thing to the person. Thus *ἄξιος*, *dignus*, &c. A good parallel is Plut. Pomp. 72 [*ὁ Πομπήιος*] *μηδένα προσειπὼν ἀπῄει βάδην εἰς τὸν χάρακα, πάνυ τοῖς ἔπεσι πρέπων ἐκείνοις* (then follows a quotation from the Iliad about Ajax). So the Scotch say a man 'fits' a coat. [Of course *decorus* is common enough of persons in the sense of 'handsome.']

23. **Cois.** *Coa*, a Gr. plural=*Κῷα ἱμάτια*, are the celebrated transparent silks of Cos. **non dura**, 'not hard-hearted, soft, impressionable.' As this is the only meaning of *durus* as applied to persons in Prop., it is safer to explain it so here; though P.'s interpretation 'no awkward girl' (cf. Ov. Am. 2. 4. 23 *molliter incedit? motu capit. altera durast*) is possible, and both kinds of *mollitia* would be found in the wearer of Coans.

24. **quis neget**, of statements which *a priori* we might be expected to deny. Hence in irony and satire Hor. Od. 1. 29. 10 *quis neget arduos pronos relabi posse riuos?* and in the bitter epigram in Suet. Ner. 39 *quis neget Aeneae magna de stirpe Neronem? sustulit hic matrem, sustulit ille patrem.*

25. **falcem**, *not* 'a sickle,' but '*a scythe*'; see Rich s. v. **comprime**, 'bind'; cf. Aen. 5. 556 *omnibus in morem tonsa coma pressa corona.* **torto**, cf. Virg. G. 1. 349 *torta redimitus tempora quercu.* **faeno.** Ovid has pillaged the whole passage in Met. 14. 643 seqq. Vv. 645, 6 are *tempora saepe gerens faeno religata recenti, desectum poterat gramen uersasse uideri.*

26. **iurabis**, Ov. l. c. 648 *illum iurares fessos modo disiunxisse iuuencos.* **secta**, i. e. that I have *been cutting.* Observe how much more exact English is here than Latin.

27. **arma**, compare vv. 3, 53. Ov. l. c. 651 *miles erat gladio, piscator harundine sumpta.*

28. **corbis**, 'a basket of wicker-work of a pyramidal or cylindrical shape' Rich s. v. Ov. l. c. 643 *o! quotiens habitu duri messoris aristas corbe tulit uerique fuit messoris imago.* **in**, an expansion of the use of *in* for clothing; cf.

Virg. Aen. 5. 87 *horridus in iaculis*, Phaedr. 5. 8. 1 *cursu uolucri pendens in nouacula*, 'with a razor in his hand.' It might have been omitted. See Introduction. **pondere.** The *corbis messoria* was of considerable size, Cic. Sext. 38. 82 *Gracchus messoria se corbe contexit.*

29. **sobrius ad lites.** P. wrongly 'I am not easily provoked to a drunken brawl.' *sobrius* is a predicate, 'I am sober when I have to deal with lawsuits,' i.e. when dressed as a lawyer. **corona**, the banquet wreath.

30. **clamabis**, like *iurabis*, a strong word. The resemblance will be so perfect as to excite a cry of wonder. Hor. S. 2. 3. 130 *insanum te omnes pueri clamentque puellae.* **subisse**, 'that the wine-fumes have stolen to your head'; cf. III. 23. 10. The phrase is too bold for Ovid A. A. 1. 568 *ne iubeant capiti uina nocere tuo.*

31. **mitra**, cf. IV. 16 (17). 30 *cinget Bassaricas Lydia mitra comas*, and see Rich s. v. **furabor**, appropriate it without Bacchus' consent, personate him. The couplet is imitated in Ov. (?) Her. 15. 23, 24 *sume fidem et pharetram, fies manifestus Apollo: accedant capiti cornua, Bacchus eris.*

33. **cassibus**, see Rich s. v. **impositis**, i.e. on my shoulders; cf. v. 28. **uenor**, 'I am huntsman.' **harundine**, 'the fowler's cane rod tipped with bird-lime,' Rich s. v. In his imitation (l.c. on v. 27) Ovid uses it of the fisherman's rod.

34. **fautor.** I have adopted Herr Rossberg's conjecture. N. has *fauor*, of which the *Faunus* of other MSS. is an attempt to make sense at any cost. For the dat. cf. Cic. Planc. 1. 1 *cum...tam multos et bonos uiros eius honori uiderem esse fautores.* **plumoso aucupio**, a very bold expression, if it is for *plumosorum aucupio*, 'the pursuit of feathered fowl.' Sophocles Philoct. 1146 *ὦ πτανὰι θῆραι χαροπῶν τ' ἐθνη θηρῶν* suggests another explanation, viz. that *aucupium* like *θήρα* there and Eng. 'game,' means the *birds* themselves. So in Cat. 114. 3 *aucupium, omne genus piscis*, and elsewhere. *fautor* would then mean the God 'preserves' the game for the sportsmen. **deus.** A Greek would have used *δαίμων.*

35. **uertumnus**, obviously a common noun here.

36. **traicit**, act. as v. 4. 78 *traicit immundos ebria turba pedes.* **alterno equo**, the usual loose Propertian abl. 'from one horse to another.' The *desultor* or circus rider is meant, for whom see Rich s. v. Manil. Astron. 5. 85 *nec*

non alterno desultor sidere dorso quadrupedum. **pondus,** the rider's weight. Stat. Silv. 1. 1. 20 *exhaustis Martem non altius armis Bistonius portat sonipes magnoque superbit pondere.*

37. **suppetat,** for the subj. without *si* Roby 1552. **hoc,** *calamus* being virtually neuter. But perhaps it is *abl.* **calamo,** the fisherman's *harundo* or rod; see on v. 33.

38. **mundus,** 'spruce.' The *institor* did his best to recommend his person and his wares to the eyes of the Roman ladies, as P. points out, comparing Hor. Od. 3. 6. 30. **institor,** the ancient pedlar or commercial traveller. **demissis,** not girt up by the *cingulum*, i. e. in graceful *deshabille* =*discinctus.* Ov. A. A. 1. 421 *institor ad dominam ueniet discinctus emacem*, Hor. S. 1. 2. 25 *Malthinus tunicis demissis ambulat.* It is opposed to *succinctus.* **in tunicis,** cf. III. 27 (21). 26 *ostrina cum fuit in tunica.* The plural is indef. It may also be intended to suggest the number of folds in the loose hanging tunic.

39. **pastor me,** MSS. *pastorem.* **ad baculum.** We should expect *in* in prose, if it goes closely with *curuare,* 'lean on my staff.' But *ad* sometimes almost='with.' So Plaut. Capt. 1. 1. 22 *ire extra portam trigeminam ad saccum licet.* **curuare,** MSS. *curare.* **idem,** lit. 'without changing my identity,' i. e. 'also, on the other hand.'

40. **sirpiculis,** the indef. plur. The basket was small and portable. It was used for fish and vegetables as well as flowers (Rich s. v.). Compare Columella 10. 305 *et uos, agrestes, duro qui pollice molles demetitis flores, cano iam uimine textum sirpiculum ferrugineis cumulate hyacinthis.* **medio puluere,** i. e. through the dusty summer roads. The author of the Copa seems to have understood it so, v. 5 *quid iuuat aestiuo defessum puluere abesse?* **ferre,** i. e. from the country to the town for sale.

41. **famast.** Some MSS. read **curast,** which is certainly favoured by Ov. Tr. 4. 3. 17 *esse tibi memorem de qua tibi maxima curast.*

42. **hortorum dona,** 'garden gifts'; *hortus* has a special application to the kitchen garden. Hence it is used for 'greens, vegetables,' Cato R. R. 8. 2; cf. Hor. Sat. 2. 4. 15, 16 *caule suburbano qui siccis creuit in hortis dulcior: irriguo nihil est elutius horto.* **probata,** 'choice'; so *boleti probatissimi* Plin. 16. 8. 11. 31, 'of the most approved sort.'

43. **caeruleus**, dark green = *liuidus* Colum. 10. 389. In Lucr. 5. 1372 of the olive green. Auct. Cop. imitates, 22 *est iunco* (v. 44) *pendens caeruleus cucumis.* **tumido uentre**, from Virg. G. 4. 122 *cresceret in uentrem cucumis.* Colum. 10. 385 *utero nimium quae uasta tumescit, uentre leges medio.*

44. **me notat** 'distinguishes me,' i.e. shews people who I am. So of terms Cic. Part. 11. 37 *insunt etiam in temporibus illa quae temporis quasi naturam notant*, and v. 2 n. Several mss. have *necat*. Perhaps the true reading is *uocat*, 'invite me' to use them. **iunco.** Rushes were used to fasten up flowers and vegetables with, Ov. F. 4. 870 *textaque composita iuncea uincla rosa*, where a sort of rude basket seems meant.

45. **hiat** 'opens.' Ov. A. A. 2. 115 *hiantia lilia*, 'the wide-mouthed lily.' **ille**, not needed for the construction, but giving more emphasis. It singles the flower out; cf. 1. 1. 12 n. **decenter**, 'becomingly'; cf. v. 22. Tib. (?) 4. 2. 14 *talis in aeterno felix Vertumnus Olympo mille habet ornatus, mille decenter habet.*

46. **languent** 'droops': Virg. Aen. 9. 433 *cum flos succisus aratro languescit moriens.* **ante**, of time or space? The same doubt occurs in Tib. 1. 1. 14 *et quodcumque mihi pomum nouus educat hortus, libatum agricolae ponitur ante deo.* It seems better to take it 'in front,' as the crown would naturally hang down in front, and in Tibullus we may suppose tmesis as in Cic. Off. 3. 17. 71.

47. **unus**, though *one* god, not several. **uertebar**, i.e. the real derivation is *Vertomnus* (compare v. 21 n.). Neither here nor in his other suggestions does the God shew himself a philologist; see introd.

48. **ab euentu**, 'from the circumstance, occurrence': cf. Ov. F. 1. 59 *omen ab euentu est.* The use is rather strange here as we expect some word denoting *quality* or *habit*, not one which refers to an isolated *event*.

49. **praemia**, settlements and citizenship.

50. **nomina**, the plur. is used for metrical reasons; cf. Ov. F. 3. 246 *qui nunc Esquilias nomina collis habet.*

51. **sociis armis**, i.e. 'with an allied force.' Virg. Aen. 8. 120 *lectos Dardaniae uenisse duces socia arma rogantes.* Lycomedius, 'the Etrurian forces,' a collective singular (as an

army should move as one man); so *Romanus*, &c., frequently in Livy and in Greek ὁ Μῆδος. In Eng. too we speak of the 'enemy.' The form is uncommon; but it is vouched for by Paul. Diac. in his epitome of Festus s.v. *Lucomedi, Lucomedi a duce suo Lucumo dicti qui postea Luceres appellati sunt.* The word has been Graecized like so much in the early Roman legends. Compare *Lucmon*, v. 29, and the myth which made *Lucumo* (afterwards called *Tarquinius Priscus*) the son of Demaratus of Corinth. The legend that Romulus was helped against the Sabines by the Etrurians under Lucumo or Lucumus is simply an attempt to explain the Roman name *Luceres* by the Etruscan title *Lucumo* a prince.

52. **contudit arma**, Ov. F. 4. 380 *perfidia magnanimi contudit arma Iubae.*

53. **labentes**, 'wavering' or rather 'giving way.' Tac. H. 3. 23 *sustinuit labentem aciem Antonius.* There is no reason to assume with P. another allusion to Vertumnus (*uertere terga*). **caduca** χαμαιπετοῦντα, missing their aim and falling on the ground; cf. Lucan 3. 546 *emissaque tela aera texerunt uacuumque cadentia pontum.*

54. **dedisse.** Observe the change from the *pres. part.* to the *perf. inf.* The first gives a picture, 'he saw them *giving* way,' the second the realized single fact, 'they *had* set off in flight'; cf. Livy 1. 25. 8 *respiciens uidet magnis interuallis magnis sequentes, unum haud procul ab se abesse*, i.e. his eye singles out *the* important fact that the one Curiatius is near. For the phrase **terga dare fugae**, cf. Ov. M. 13. 879 *terga fugae dederat.* It is a good example of the way in which the forms of speech act upon each other, or of what we may call 'exosmosis' and 'endosmosis' in language. From the expressions *dare terga* 'to expose the back' and *dare se fugae* 'to turn to flight,' as in Cic. Att. 7. 23. 2, was formed a third one 'to turn one's back to flight' in which the two were combined.

55. **diuom sator**, from Virgil as in Aen. 1. 254, &c. **Romana**, emphatic as in v. 6.

56. **transeat**, II. 7. 9 n. **togata** may imply a prayer for peace and civil concord: but the leading idea is one of pride in the national dress; cf. Virg. Aen. 1. 282 *Romanos rerum dominos gentemque togatam.*

57. **ad uadimonia curris**, i.e. hastening to appear to your bail, that decision may not go against you by default; compare

Suet. Calig. 39 (of one of Caligula's monkey tricks) '*He seized all the hired vehicles so that a large number of the litigants lost their cases (causa caderent), absence from the city preventing them from appearing to their bail (occurrere ad uadimonium).*'

58. **non moror**, i. e. I *shall* not detain you long. Compare the formula used in dismissing the Senate Capitolin. M. Aurel. 10 *nihil amplius uos moramur*. The *present* is also used in the same phrase when an accusation is abandoned; *C. Sempronium nihil moror* Livy 4. 42. 8. **spatiis**, lit. 'laps,' Gr. διαύλοις. Then the running over them, 'courses,' Ovid Hal. 67 *seu septem spatiis circo meruere coronam*. **creta**. So Baehrens and Palmer with the MSS. *creta* is the chalked rope (*linea alba, calx*) which was drawn across the opening of a race-course for the purpose of making the start fair. Hence, as the chariots returned to the place from which they started, it means the 'end' of anything. See Rich s. v. *Linea* (4). Compare Pliny N. H. 8. 42. 65. 160 *peracto legitimo cursu ad cretam stetere*. So *linea* in Hor. Ep. 1. 10. 79 *mors ultima linea rerum*. Ovid in his imitation has *meta* (which some MSS. read here and which is more appropriate to *raditur*), Am. 3. 15. 2 *raditur hic elegis ultima meta meis*. The race consisted of seven circuits (Prop. III. 20 (17). 25, 26 *nec prius infecto deposcit praemia cursu septima quam metam triuerit ante rota*); and V. says he is now running the last one.

59. Curiously like Horace, Sat. 1. 8. 1 *olim truncus eram ficulnus inutile lignum, cum faber, incertus scamnum faceretne Priapum, maluit esse deum*. **properanti**, Cato ap. Gell. 16. 14. 2 *aliud est properare, aliud est festinare. qui unum quid mature transigit, is properat: qui multa simul incipit neque perficit, is festinat*. **falce** 'hatchet' = *dolabra* (see Rich s. vv.). It is called *falx* from having a crooked pick at the back. **dolatus** 'rough-hewn'; see Rich s. v.

60. **grata**, i. e. my poor appearance was not due to the people's neglect.

61. **Mamurri**, Mamurius Veturius, the mythological artist who cast the eleven sacred shields for Numa, see Ov. F. 3. 383 sqq. *Mamurius morum fabraene exactior artis difficilest, illud, dicere, clausit opus*. Whether he ever existed is doubtful. At any rate he did not cast this statue, as the first bronze one of a God was that of Ceres which was cast from the confiscated property of Spurius Cassius (see Pliny l. c., Müller's Ancient Art § 181. 4). **formae** is properly the mould in which the statue was cast (compare IV. 9. 13 n.), then the form produced by casting.

Of a chryselephantine statue in Cic. Or. 2. 9 *Iouis forma*, the Phidian Zeus. **caelator**, properly a 'chaser' (l. c.), but here apparently a 'caster'; compare *fundere* v. 63. Lewis and Short give this as a later use but without citing examples. *caelatura* (*τορευτική*) is used for graving with the chasing tool either on a rough cast or on embossed metal, as described on IV. 9. 13. It does not seem to have been used for bronze statues. Otherwise we might suppose that Propertius is describing a small figure of Vertumnus, chased like the *ancilia* which are called *caelata* (Ov. l. c.).

62. **artifices manus**, 'your artist hand.' Ov. Am. 3. 2. 52 *artifices in te uerte, Minerua, manus.* **terat** 'bruise, crush'; cf. Lucr. 3. 906 *urgeriue superne obtritum pondere terrae.* **Osca.** Propertius probably regarded Mamurius as a Sabine, the Sabines having settled in the territory formerly belonging to the *Osci* or *Opsci*. But probably there is an accessory idea, 'the rude earth' as we might say, the *Osci* being taken as the type of an uncultivated race; cf. Juv. 3. 207 *aut diuina Opici rodebant carmina mures*, 'Gothic mice.' A play on *Opicus* and *opifex*, which P. supposes, is quite out of place.

63. 'Who could cast me to such teachable use.' **docilis** almost='flexible.' Propertius applies an epithet, which is more appropriate to the thing made, to the uses to which it is to be put. Hertzb. quotes Aen. 2. 453 *limen erat caecaeque fores et peruius usus tectorum* (=*peruiorum*): cf. I. 2. 12.

64. 'Single the work, not single the honour on the work bestowed': i. e. it is praised in all its several aspects.

V. vi.

Introduction.

This poem was written in honour of the institution of the *ludi quinquennales*[1] established to commemorate the battle of Actium. They were first celebrated at the end of B.C. 16 by Agrippa, Augustus having left Rome to repair the defeat of Lollius. It was probably written for the occasion in obedience to a request from the authorities; and thus l. 77 is a prophecy, which unlike the generality of such flattering predictions was

[1] Hertzberg warns us against confusing these with the *ludi Actiaci* which were held at *Actium* itself.

soon realized. The poem consists of three scenes: the exordium or εὐφημία, the poet's sacrifice, i.e. the description of the battle of Actium, and the sacrificial banquet.

ARGUMENT.

Make all ready for the poet's sacrifice (1—10). Apollo's temple is my subject, and it is in Augustus' honour that I sing (11—14).

It was at Actium that the world met in arms. On one side was the doomed armada. On the other the vessel of Augustus and the standards of patriotism (15—24). The battle was set, when Phoebus came from Delos to Augustus' vessel, attended by his sign of fire (25—30). He did not come in peaceful guise, but as the God of vengeance (31—36). Then he spoke. 'Onward to victory, Augustus. I am fighting on your side (37—40). Release your country whose sole hope is in you. Sweep this disgrace to Rome and Latium from the seas (41—46). Vain are their myriad oars and painted Centaur prows (47—50). It is the cause that nerves the soldier's courage. The hour of battle is come, and Phoebus aids you (51—54).' Then sped his shafts. Augustus' spear followed close behind. Rome conquers through Phoebus. The woman is punished. Her sceptre is broken (55—58). From his star Caesar wonders at his offspring's valour; and all the powers of the sea rejoice (59—62). She flees to Egypt and seeks a voluntary death. Better so. One woman would have made a sorry triumphal spectacle (63—66). Phoebus' monument at Actium commemorates his timely help in the sea-fight (67, 68).

Enough of wars. Apollo now demands the dance and the peaceful lyre. Now comes the banquet in the festal grove (69—74). Bacchus shall stimulate the muse, and the poet shall sing of the triumphs of Augustus, those achieved and those to come. So will I pass the night till morning break upon our carouse (75—end).

1. sacra. The poet is the priest of the Muses, IV. 1. 3 n. **uates,** 'the poet,' sc. I. So Hor. Od. 1. 31. 2 *quid dedicatum poscit Apollinem uates?* In speaking of themselves the ancient writers can never keep up the third person long. Hence **meos** v. 2. Cf. el. 11. 13 n. **fauentia** adj. = εὐφημα.

2. et, P. *ut* quite needlessly. **focos,** the altar-fires before which I officiate; cf. v. 6. The language is highly metaphorical.

3. **cera.** This is corrupt. Neither of the two senses which it could have here, 'writing tablet' and 'wax image,' is satisfactory. The first because we want here some word which would denote permanent, not fugitive composition. The second because poets' busts seem to have been made of marble or bronze. Still wax was not limited to *imagines maiorum* (v. Ov. l.c. on el. 11. 83). Nothing certain is likely to be suggested, as *cera* is proby. an attraction through the influence of *certet*. *hedra* (P.) is a contraction without classical authority, though otherwise satisfactory. *ara* (Haupt) introduces an incongruous metaphor. **serta** is the best conjecture; for the sing. cf. III. 31 (25). 37. Mr Reid prefers *tura*. **Philetaeis**, a certain correction for the MS. *Philippeis*. Propertius couples *Philetas* and *Callimachus* as his masters in poetry: so IV. 1. 1. **certet** with the dat. is poetical.

4. **Cyrenaeas.** Callimachus was a native of Cyrene. **ministret**, v. 9. 22 *terraque non ullas feta ministrat aquas*. **aquas**, χέρνιβα, the libation at the poet's sacrifice.

5. **costum**, an ointment made from the root of the *Aplotaxis Lappa* (or *Aucklandia Costus*) which grows on the mountain slopes of the Cashmere Valley. **blandi**, 'pleasant smelling,' with the secondary sense of 'propitiating.' See for the first sense Lucr. 2. 847 *amaracini blandum stactaeque liquorem*, and for the second Hor. Od. 3. 23. 18 *non sumptuosa blandior hostia*. **honores** 'offering': so Virg. Aen. 3. 178 and Ov. F. 4. 409 *farra deae micaeque licet salientis honorem detis et in ueteres turea grana focos*.

6. **ter.** Three, as we all know, is a mystic number. Virg. G. 1. 345 *terque nouas circum felix eat hostia fruges*. **laneus orbis**, 'the circling wool' of the fillet which was wound round the altar. Virg. Ecl. 7. 64 *molli cinge haec altaria uitta;* see the illustration in Rich s. v. *uitta*. For the use of *orbis*, 'circlet,' cf. Juv. 10. 40 *magnaeque coronae tantum orbem*.

7. **spargite.** This was usually done by the priest. **lymphis.** The lustral water was sprinkled by means of a branch of bay, Ov. F. 5. 677 sqq. *uda fit hinc laurus: lauro sparguntur ab uda omnia...spargit et ipse suos lauro rorante capillos*. **recentibus aris**, 'over the fresh-raised altar.' Besides the general metaphor, which is consistently carried out through the whole passage, Propertius is thinking of the altar in the newly built temple of Apollo. **carmen.** My libation is song.

8. **tibia.** The flute was played to drown all ill-omened

sounds. A flute-player was a necessary accompaniment at sacrifices. He was called in Greek σπονδαύλης. **Mygdoniis.** An allusion to the 'Lydian measure.' The Mygdones lived round Mount Olympus on the confines of Mysia and Bithynia. But their name is loosely used by the Latin poets for Lydian or Phrygian. The primary object with a Roman poet is to use a foreign name; it is quite a subordinate one to use it correctly. We must however remember in their justification that the vastness of the Roman empire obscured the sense of local distinctions. **eburna**; cf. Virg. G. 2. 193 *inflauit cum pinguis ebur Tyrrhenus ad aras.* **cadis**, a bold extension of the metaphor in *libet*. Propertius is still thinking of the sacrificial wine. A similar comparison is that in Pindar N. 3. 76 sqq. ἐγὼ τόδε τοι πέμπω μεμιγμένον μέλι λευκῷ σὺν γάλακτι· κιρναμένα δ' ἔερσ' ἀμφέπει· πόμ' ἀοίδιμον Αἰολῆσιν ἐν πνοαῖσιν αὐλῶν. The music is to come from a Lydian 'bin' as we might say. *Cadis*, the town, is a too ingenious correction.

9. **ite procul**, the usual address to those who were not ceremonially pure to keep away from the sacrifice. So in *procul ite profani* = Greek ἐκὰς ὅστις ἀλιτρός. It is here applied to the disembodied taint of crime. **alio sint aere**, a patriotic sentiment; cf. Virg. G. 3. 513 *di meliora piis erroremque hostibus illum!* The vivid concreteness of the idea is to be noticed. The *noxae* are supposed to be floating in the atmosphere. So we speak of 'there being mischief in the air,' of 'an atmosphere of crime.' **noxae** and **fraudes** are both used of wicked deeds. But *noxa* brings out the actual *mischief* done, *fraus* the malicious *motive*.

10. **pura**, 'fresh pulled,' and therefore ceremonially pure, 'clean.' Livy 1. 24. 5 *iubente rege 'sagmina' inquit 'te, rex, posco.' rex ait 'puram (? pura) tollito.' fetialis ex arce graminis herbam puram attulit.* We need not suppose with P. an allusion to Apollo's name Φοῖβος. **nouom.** The poet is entering on a new vein of song; cf. IV. 3. 26 n. **mollit.** A soft carpet of bay-leaves is strewn on the ground for the poet priest to tread on as he leads the procession to the altar; cf. Ov. M. 4. 742 *mollit humum foliis* and I. 20. 22 n.

12. **Calliope.** She is Propertius' favourite Muse, cf. IV. 1. 54 (2. 14), 2 (3). 37.

13. **in nomen**, 'to honour Caesar': like Quint. 1. 1. 6 *oratio habita in sexus honorem.* For the use of *nomen* 'glory' cf. I. 7. 10 *hinc cupio nomen carminis ire mei.* **ducuntur**, 'spun': from passing the thread through the hands. For the metaphor cf. IV. 1. 5 n.

14. **uaces**, *not*, as P., *uaces carmine*, but absolutely 'give me your leisure, attend.' Ov. Am. 2. 2. 2 *dum perago tecum pauca sed apta, uaca.*

15. **est**, used absolutely as in IV. 7. 21 *sunt Agamemnonios testantia litora curas.* **fugiens**, 'receding' far into the land: cf. Lucan 4. 223 *penitus fugiente metallo.* **Athamana.** The *Athamanes* were an inland tribe of Epirus to the N.E. of Ambracia, which is meant here (see note on v. 8). For the form of the adj. see Introduction. **portus**, a land-locked basin, a sort of *Iulius portus* on a much larger scale. So Philip of Thessalonica in a votive epigram on the Actius Apollo (cf. v. 18), Anth. Gr. 6. 251 *ἀνθ' ὧν ἱλήκοις, ἐπὶ δ' ἴστια πέμψον ἀήτην οὔριον Ἀκτιακοὺς σύνδρομον εἰς λιμένας.* The Ambracian Gulf (*sinus*) is meant.

16. **condit** 'receives': a peculiar, but very poetical transformation of the passive. Wherever the subject to a passive verb is *omitted* or left *indefinite*, it is not usual in prose to convert the passive into an active, at least not without the addition of some other words. Thus in prose we should have had to say *murmura conduntur sinu* or *in sinum;* and *not sinus condit;* for *sinus* is not the real agent. A poet is not so fettered: for *asperguntur tempora sudore* he can say *aspergit tempora sudor* Prop. III. 18 (15). 3. Compare also *libet* v. 8, *lauet* v. 74 (note) of this poem. The converse is also true. A prose writer must say *pisces natant in aqua*, a poet ventures on *multo pisce natantur aquae*, Ov. See also Introduction.

17. **pelagus**, here simply of 'a wide expanse of water,' P. an 'ocean, as it were.' So of the lake formed by the overflow of a river, Virg. Aen. 1. 246 *pelago premit arua sonanti* (and Dr Henry's note in *Aeneidea*). **monumenta.** *monumentum* is properly something that *reminds* us, like *documentum* something which *informs* of anything, as in Plaut. Stich. 1. 2. 6 *uos monumentis commonefaciam bubulis.* In cases like the present it generally means a *commemorative* memorial, not merely, as here, anything to which historical memories cling. The plural is regular. Neither Propertius nor Ovid uses it in the singular. **Iuleae carinae**, i. e. the *ship* (*not* collective the 'fleet') of Octavian, Iulus' descendant. Throughout the poem Octavian's own personal exertions are placed in the foreground. Agrippa is not once alluded to.

18. **nautarum uotis**, i. e. the praying sailors: the usual predicative use of the noun. **non operosa**, causing them

trouble, difficult and dangerous: with dat. as in Plin. 15. 23. 25. 93 *operosae cibo.* **uia**, the passage into the *pelagus* or Ambracian Gulf. The allusion is to the larger harbour of Nicopolis which was constructed by Augustus after his victory, and which materially increased the security of ships entering it. The stormy character of the straits was notorious: so Virgil Aen. 3. 275 *et formidatus nautis aperitur Apollo.*

19. **mundi manus**, 'a world's battalions,' the forces of the whole world; so Lucan 7. 234 *sanguine mundi fuso, Magne, semel totos consume triumphos*, of the battle of Pharsalia. *mundus* in this sense was originally a translation of the Gr. *κόσμος* the 'ordered universe': but the use required too great an effort for the concrete Roman intellect, and *mundus* drifted on the one side to the meaning of 'the heavens' (see Munro's note on Lucr. 1. 73) and on the other to that of the world we live on (*orbis terrarum, οἰκουμένη*). Prop. has it in this sense even in the plur. v. 3. 37 *e tabula pictos ediscere mundos.* **stetit**, 'stood motionless,' like moles, refers to the unwieldy size of Antony's galleys. Hence Virgil says Aen. 8. 691 *pelago credas innare revulsas Cycladas aut montes concurrere montibus altos.*

20. **auis**, an 'omen,' a word drawn from augury: cf. v. 1. 68 *inceptis dextera cantet auis.* **remis**, those of Antony's quinqueremes.

21. **altera**, answered by *hinc* in 23. Cic. Rosc. Am. 6. 17 *alter gladiator habetur, hic autem, &c.* **Quirino**, the new *Quirinus*, i.e. Octavian; cf. Virg. G. 3. 27 *uictorisque arma Quirini* and so in Mart. 10. 26 *Ausonio frustra promisse Quirino.* **Teucro**, of Trojan descent. Compare *Iuleae* v. 17. The Trojans were called Τεῦκροι just as Lycophron v. 1389 calls the Athenians Κόδροι. **damnata.** *damnare* with a dat. is used of the person in whose favour the verdict of condemnation is made, the prosecutor, Sil. Ital. 4. 229 *ibant in Martem terrae dominantis alumni damnati superis nec iam reditura iuuentus* and Roby 1199. It is used absolutely of Antony's soldiers III. 8 (7). 38 *cerne ducem modo qui fremitu compleuit inani Actia damnatis aequora militibus.*

22. **turpiter.** This has been misunderstood. It does not mean 'it was discreditable in a woman to join a war in an unholy cause' P. But the stress is on **pila**; compare Lucan 1. 7 *pares aquilas et pila minantia pilis.* It was degrading to the national Roman weapon that it should be wielded by a woman and an Egyptian, i.e. the alliance of Antony and Cleopatra was a scandal to Rome. **femineae**, MSS. *femi-*

nea, through mistaking the *dat. manu;* cf. *Tantaleae manu* II. 1. 66. **apta**, 'fitted to.' The construction with a dat. in a literal sense is rare. It is seen in Lucr. 5. 808 *terrae radicibus apti*. The MSS. are divided between *apta* and *acta*. The latter may be right, though we should expect *adacta*.

23. **hinc**, i.e. 'on our side' P. **Augusta**, i.e. *Augusti*. This seems to be its earliest use as an adj. Octavian took the title of Augustus four years after the battle of Actium, on the Ides of January B.C. 27; see Ov. F. 1. 590. **Iouis**, the god of the air; Cat. 4. 20 *siue utrumque Iuppiter simul secundus incidisset in pedem.* **omine**, abl. of attendant circumstances, Jupiter thus signifying his will. It is expanded by Stat. Ach. 2. 9 *audiit arcitenens Zephyrumque a uertice Cynthi impulit et dubiis pleno dedit omina uelo.*

24. **iam docta**, now veterans in victory; conquerors in the *Mutinense bellum*, in the *Perusinum*, at *Philippi*, &c. **patriae uincere suae**, an assertion of Octavian's patriotic motives; cf. Just. 2. 8. 6 *quasi sibi, non patriae uicisset tyrannidem per dolum occupat.*

25. **Nereus.** The god of the sea is said to marshal the opposing lines, though the manoeuvre was really Augustus' or Agrippa's; cf. Mart. Spect. 28. 7 (of a Naumachia in the Amphitheatre) *dumque parat saeuis ratibus fera proelia Nereus, abnuit in liquidis ire pedester aquis.* **geminos lunarat in arcus** 'bent to twin crescent curves': cf. the description in Sil. It. 14. 366 *ac iam diffusus uacua bellator in unda cornibus ambierat patulos ad proelia fluctus, nauali claudens umentem indagine campum. at simili curuata sinu diuersa ruebat classis et artabat lunato caerula gyro.* Ovid has the verb in the act. *lunauitque genu sinuosum fortiter arcum* Am. 1. 1. 23. Compare the account in Dion Cassius 50. 31 'Augustus suddenly and at a given signal advanced with both wings of his fleet converging upon the enemy (τὰ κέρατα ἐπεξαγαγὼν ἐπέκαμψεν)....So Antony alarmed at the manoeuvre met him by advancing on his side as far as he could.' In other words Augustus' front was concave and Antony's convex, *geminos...arcus.*

26. **radiis**, rare of reflected light; Val. Fl. 6. 517 *clipei radiis curruque coruscus solis aui.* So *radiabat* v. 1. 27. **picta tremebat**, of the play of coloured light on the waters. So Aen. 8. 677 *auroque effulgere fluctus.* Similarly *pictus* is used of the *aurea sidera* Varro ap. Non. 451. 11 *cum pictus aer feruidis late ignibus caeli choreas astricas ostenderet.*

27. **linquens.** Observe the *present* part. which adds to the impression of the instantaneousness. He was *leaving* Delos, and he was at Actium. So Stat. Theb. 9. 678 of Juno. **stantem,** 'fixed, stationary'; cf. Senec. Here. F. 15 *quibusque natis mobilis tellus stetit.* **se uindice** 'under his guardianship,' *not* 'under threat of his vengeance' as P. prefers, whose explanation 'that he would have punished it for not standing by *finally* reducing it to its former condition of instability' does not convey a very fearful threat to the vagrant island.

28. **tulit,** 'bore the brunt' of the winds. Hence Apollo Aen. 3. 77 *immotamque coli dedit et contemnere uentos.* **una,** mss. *unda;* but the correction is necessary, compare Seneca l. c. The birthplace of Apollo was *unique* among islands. **Notos.** Horace Od. 1. 3. 14 speaks of the *rabiem Noti.*

29. **astitit,** *ἐφεστήκει.* His *praesens numen* is more distinctly implied by using the compound; cf. IV. 7. 11 n. **super,** Virg. Aen. 8. 704 *Actius haec cernens arcum intendebat Apollo desuper.* **noua,** 'strange,' as marking a unique interposition. **flamma.** So Virgil who makes it the *Iulium sidus* Aen. 8. 678 *hinc Augustus agens Italos in proelia Caesar—stans celsa in puppi, geminas cui tempora flammas laeta uomunt patriumque aperitur uertice sidus.*

30. 'A strange flame shone thrice curving like a slanted torch': i. e. bent three times with a deflection like that of a torch held slantwise, in which the flame curves upwards. The appearance is just like the representation of the 'lightning curls' on ancient and mediaeval monuments. It is worth noting that *fax* is the usual word for a meteor. **in facem.** A fuller expression in IV. 22. 14 *in faciem prorae pinus adacta nouae.*

31. **attulerat,** 'had come with': Cic. Phil. 8. 8. 23 *senatus enim faciem secum attulerat, auctoritatem populi Romani* and cf. IV. 7. 60. **crines in colla solutos,** 'with long hair streaming over his neck,' compare Lucan 5. 143 *crines in terga solutos.* He was not *crinitus Apollo* (Enn.), nor *Apollo Citharoedus* (v. 32).

32. Compare the spurious Tibullus 4. 2. 22 *et testudinea Phoebe superbe lyra* and Ibis v. 2 *omne fuit Musae carmen inerme meae.*

33. **sed quali.** For the change of construction cf. Stat. Silv. 2. 6. 42 *nec petulans acies blandique seuero igne oculi qualis bellis iam cassida missa Parthenopaeus erat.* **aspexit,**

ὑπόδρα ἰδών, Propertius has translated the angry heart, χωόμενος κῆρ, of Iliad 1. 43 into the angry look. **Pelopeum**, i.e. of the accursed line. Cf. IV. 18 (19). 20 *infamis stupro stat Pelopea domus.* Agamemnon was the *periuri Pelopis tertius heres* Cat. 63. 346.

34. **egessit**, 'drained,' ἐξεκένωσεν: cf. Stat. Theb. 1. 37 *egestas alternis mortibus urbes.* **auidis**, 'consuming,' *uoracibus:* cf. III. 26. 10 (20. 56) *has omnes ignis auarus habet, auidos rogos* Ov. Am. 3. 9. 28, &c. **rogis**, the *abl.* as in Statius *supra.* The allusion is to Il. 1. 52 *αἰεὶ δὲ πυραὶ καίοντο θαμειαί.* **Dorica castra.** So Virg. Aen. 2. 27 &c.

35, 36. Observe how this passage, both in metre and expression, realizes the peculiar horror of the serpent's movement, the slow sinuous progress through all its length. We can almost see it 'as it crept through all its coiling rings.' **serpentem**, participle, in the midst of its snaky activity. **per orbes.** For the preposition cf. v. 8. 97 *mutato per singula pallia lecto* and, still nearer, Lucan 4. 629 *omnem explicuit per membra uirum* (of Hercules strangling Antaeus). Here it seems to go equally with *soluit* and *serpentem.* **soluit**, relaxed the creature's contracted muscles and uncoiled its folds and stretched it loose and limp in death; a much more pregnant word than *explicuit* which Lucan and Statius use Phars. 5. 81 *rudibus Pacan Pythona sagittis explicuit*, Theb. 1. 569. Compare Virg. G. 3. 424 (of a wounded snake) *cum medii nexus extremaeque agmina caudae soluuntur.* Had Propertius some ancient Turner before him? **quem**, 'the Python before whom cowered the peaceful quire.' **imbelles**, as in Hor. Od. 1. 6. 10 *imbellisque lyrae Musa potens:* cf. *inerme* above. **lyrae**, a somewhat bold use (for Latin) of the instrument for the performer. Just as we speak of the first or second 'fiddle' or of the 'cornet,' so here it is the εὔλυρος Μοῦσα, Aristoph. Ran. 229, that is meant. Compare Stat. Theb. 7. 730 *dum Marte propinquo horrent Tyrrhenos Heliconia plectra tumultus;* and III. 21. 18 *Arioniam uexerat ante lyram.* There is no need to emend *deae* &c. with P.

37. **ab Alba**, whose line is derived from Alba; compare on the one hand Seneca Hippol. 753 *thyrsigera Bacchus ab India* and on the other Virg. G. 3. 2 *pastor ab Amphryso.*

38. **cognite**, 'proved greater than thy forefathers of Hector's age.' **Hectoreis**, not merely Trojan but = 'worthy of Hector': cf. Aen. 3. 343 *ecquid in antiquam uirtutem animosque uiriles et pater Aeneas et auunculus excitat Hector?*

40. ex umeris, III. 3. 10 n. **hoc onus,** the *pharetrae pondus* v. 53.

42. publica uota. Caesar's ship is freighted with a nation's prayers. A very modern expression; cf. Introduction.

43. murorum augur = *de muris auguratus:* for the gen. cf. Cic. Divin. 1. 47. 105 *augurium salutis,* 'an augury *de salute*'; in a different sense of *augur,* Ov. Am. 3. 5. 31 *nocturnae quicumque es imaginis augur.*

44. ire, for a more distinct word like *uolare;* cf. Introduction. **Palatinas,** 'seen on the Palatine,' which was Romulus' station when he took the auguries, Ov. F. 5. 151 *huic Remus institerat frustra quo tempore fratri regna Palatinae prima dedistis aues.* See Livy 1. 6. **non bene,** 'in an evil hour.' Better that Rome should never have been founded than that it should perish thus.

45. et, 'and so.' **nimium,** some MSS. have *lumen* and *numen.* **pro,** MSS. *prope,* which is due to the homoeoteleuton *turpe.* **Latinos,** MSS. *Latinis,* due to the attraction of *remis.*

46. principe in strong contrast to **regia,** *τυραννικά.* It is a disgrace that, when you are vested with a constitutional authority, a tyrant's fleet should flaunt on the sea. Compare IV. 10 (11). 55 *non hoc, Roma, fui tanto tibi ciue uerenda.* Augustus became *princeps Senatus* in B. C. 28. **uela.** Cf. our use of 'sail.' Both agents by which ships make their way through the water are mentioned, as in Tacitus Ann. 2. 23 *placidum aequor mille nauium remis strepere aut uelis impelli.* There is also probably an allusion to the 'purple sail' of Cleopatra's ship Plin. N. H. 19. 1. **pati,** compare v. 48. Ovid turns the distich to his own uses, Trist. 2. 205 *fas prohibet Latio quemquam de sanguine natum Caesaribus saluis barbara uincla pati.*

47, 48. 'Nor let the thought affright thee that their barks are winged with a hundred oars. They glide o'er an unfriendly sea.' **centenis,** the distributive, because *classis* = *naues.* **remiget,** for the subj. see Roby 1744: in the same phrase Statius has the ind. *nec te quod solidus contra riget umbo maligni montis...terreat* Silv. 3. 1. 110. **alis,** cf. Od. 23. 272 *οὐδ' εὐήρε' ἐρετμὰ τά τε πτερὰ νηυσὶ πέλονται,* Eur. Iph. T. 1346 'Ελλάδος νεὼς σκάφοις ταρσῷ κατήρει πίτυλον ἐπτερωμένον. The converse metaphor, as in *remigio alarum* Aen. 1. 301, is more common. **inuito mari,** cf. I. 17. 14 *inuito gurgite*

fecit iter and Ov. Her. 13. 126 *inuitis ire paratis aquis.* See the vivid description of Antony's monster vessels in Florus 4. 11. 5 *a senis in nouenos remorum ordinibus ad hoc turribus atque tabulatis, castellorum et urbium specie, non sine gemitu maris et labore uentorum ferebantur. quae quidem ipsa moles exitio fuit.* There was rough water at the battle of Actium Dion 50. 31 'Meanwhile a violent storm of rain, accompanied by a heavy sea, broke upon Antony's fleet, without affecting his opponent, and threw it all into confusion.' P. quotes Mart. 4. 11. 6 (*Antoni nomen*) *obruit Actiaci quod grauis ira freti.*

49. **quod**, 'as to their carrying': a meaning which approximates to *quamuis*, for which it is used in IV. 1. 49 (2. 9). **Centaurica saxa minantis**, 'forms threatening with Centaurs' rocks,' i. e. Centaur figures threatening to hurl rocks. These formed the figure-heads, as in Virg. Aen. 10. 195, 196 *ingentem remis Centaurum promouet: ille instat aquae saxumque undis immane minatur.* It is to be noticed that the Antonian fleet was supplied with engines for hurling real rocks, Dion 50. 33. P.'s idea that **uehunt** is for *uehuntur* is groundless.

50. **caua**, κοῖλα, and therefore unlikely to stand the battle shock. Thuc. 7. 35. 4, where he speaks of the Syracusan tactics, is a good commentary ἀντίπρῳροι γὰρ ταῖς ἐμβολαῖς χρώμενοι ἀναρρήξειν τὰ πρῴραθεν αὐτοῖς στερίφοις καὶ παχέσι πρὸς κοῖλα καὶ ἀσθενῆ παίοντες τοῖς ἐμβόλοις. As a matter of fact, Antony's vessels were παχέα, Dion 50. 18. **pictos**, 'painted': and so opposed to *ueros* (Hor. Od. 1. 37. 15). The force of the epithet is the same in Ov. Tr. 1. 4. 8 *pictos uerberat unda deos*, the painted gods in the stern. We think of Macbeth 2. 3. 54 ''tis the eye of childhood That fears a painted devil.' **experiere**, 'find by experience': a somewhat rare use, except in the *perfect;* Juv. 13. 103 *exorabile numen fortasse experiar.* **metus**, 'source of terror'; as in Stat. Theb. 12. 606 *ipsa metus Libycos seruatricemque Medusam pectoris incussa mouit Tritonia parma.*

51, 52. ''Tis the cause that breaks or lifts on high a soldier's strength; if that be not righteous to support him, shame strikes the weapons from his hands.' **et**, 'or,' like Greek καί, Thuc. 2. 42. 3 πρώτη τε μηνύουσα καὶ τελευταία βεβαιοῦσα, 6. 60. 1 ἐπὶ ξυνωμοσίᾳ ὀλιγαρχικῇ καὶ τυραννικῇ. This use is inclusive and pictorial, presenting both alternatives simultaneously, as both are found in actual fact: *our* idiom is analytic and exclusive, and presents them successively, as only one is found in any given case. **in milite**, 'in the case of a

soldier': cf. I. 1. 17 *in me.* **causa.** This idea frequently furnishes reflections in the Latin writers; see e. g. Cic. Cat. 2. 11. 25, Ov. M. 8. 59 *in causaque ualet causamque tuentibus armis.* **iusta.** The student should observe this predicative use after a relative. **subest,** of what is *at the bottom* of a dispute, a *Grundsache:* Cic. Off. 1. 12. 38 *cum uero de imperio decertatur belloque quaeritur gloria, caussas omnino subesse tamen easdem quas dixi paullo ante iustas caussas esse bellorum.* **excutit,** Cic. Mur. 14. 30 *omnia ista nobis studia de manibus excutiuntur.* The pseudo-Tibullus has 4. 2. 4 *ne tibi miranti turpiter arma cadant.* **arma** includes weapons of offence as well as of defence, but has especial reference to the *shield.*

53. **temporis auctor,** 'in pledge that this is the hour,' or less probably, 'I who ordain the hour.' *temporis* = τῆς εὐκαιρίας, Ov. R. A. 131 *temporis ars medicina ferest.*

54. **laurigera,** 'with laurelled hand': the laurel of Phoebus is the laurel of victory. **rostra,** 'the beaked ships.'

55. **pondus,** the arrows; cf. v. 40. **consumit in arcus,** Virg. G. 3. 178 *et tota in dulces consument ubera natos.* Cicero would have used the *abl.* **arcus,** the *pluralis magnificentiae;* see Introduction. We must however remember the bow consists of two distinct parts, the wood and the string.

56. **fuit,** 'came.' The Latin idiom is to use a colourless word: see Potts' Latin Prose, p. 33, and compare II. 27 (21). 26, IV. 8 (9). 60.

57. 'Rome conquers; for Phoebus is true.' Observe the art of the poet in passing at once from the beginning of the fight to its victorious conclusion. It was, as is well known, a very stubborn one. **fide.** Phoebus was true to his word and true to the cause he protected. For the first sense cf. Virg. Aen. 2. 309 *tum uero manufesta fides,* 'the truth of the prediction,' and for the second Catull. 34. 1 *Dianae sumus in fide.* **femina.** It is very significant of the loathing of the Romans for Cleopatra that neither Horace nor Virgil nor Propertius nor Ovid ever mention her by name. She is *regina* (Hor.), or *Aegyptia coniunx* (Virg.), or even *mulier* or *femina* as here and Prop. IV. 10 (11). 30.

58. **sceptra.** 'The shivered sceptre is borne o'er the Ionian waters': a very bold image for the breaking of Antony and Cleopatra's power and the shipwreck of their armament. In such uses Propertius approaches very closely to the modern

spirit. The passage in Florus is instructive 4. 11. 9 *quippe immensa classis, naufragio belli facto, toto mari ferebatur, Arabumque et Sabaeorum et mille aliarum gentium Asiae spolia purpuram aurumque in ripam assidue mota uentis maria reuomebant.* **uehuntur**, certainly not 'is *towed*,' as P. suggests. It may be for *feruntur*, 'drifts,' or it may = 'is conveyed,' whether in the victor's vessels or lastly in the vanquished ones. If we must 'fix' our poet, it is probably the last.

59. **pater**, his adopted father. The Romans *could φῦσαι πάππους* Aristoph. **Idalio**, in allusion to the descent of the *gens Iulia* from Venus through Aeneas. She was queen of *Idalium frondosum* Catull. 64. 96. **astro**, cf. Virg. Ecl. 9. 47 *ecce Dionaei processit Caesaris astrum.* Suetonius Jul. 88 'He was deified, not merely by the terms of a resolution, but in the popular conviction. For, during the games which were exhibited in his especial honour by Augustus his heir, a comet (*stella crinita*) appeared and shone for seven successive days, rising about the eleventh hour. It was believed to be the soul of Caesar translated into heaven; and in consequence a star is placed above his statue.'

60. 'I am a God: and this the proof that thou art of my blood.' Your exploits shew you to be of divine descent. **sanguinis**, like Gr. *αἷμα*, probably 'descent,' possibly 'offspring.' **fides**, 'proof,' as in el. 1. 98. For the phrase and the general sense cf. Val. Fl. 1. 383 *hic uates Phoebique fides non uana parentis Mopsus*, Tac. Ann. 4. 52 *Agrippina se natosque Augusti nepotes pronepotesque imaginem eius ueram caelesti sanguine ortam appellat.*

61. **Triton.** The storm is over; and the sea creatures gambol in the wake of the fleet, as it rides over a *mare pacatum.* Compare the descriptions in Mosch. 1. 115 sqq. and also in Claudian Epithal. Honor. 153 sqq. and Senec. Tro. 208 sqq. **cantu**, i.e. from his shell trumpet (*concha*), with which he stilled the waves Ov. M. 1. 333.

62. **libera signa**, *not* 'the enfranchised standards,' but rather 'the standards of freedom,' i.e. those maintaining freedom's cause. For the adj. cf. Pind. Pyth. 8. 98 *ἐλευθέρῳ στόλῳ πόλιν τάνδε κόμιζε* 'in a course of freedom' (Fennell), ib. 1. 86 *ἀψευδεῖ δὲ πρὸς ἄκμονι χάλκευε γλῶσσαν* 'on an anvil of truth' with which compare v. 1. 107 *uerusque per astra trames*, 'the path of truth'; cf. Catull. 68. 14 (Ellis).

63. **illa**, Cleopatra. Senec. Oct. 531 *superatus acie puppibus Nilum petit fugae paratis* (of Antony). **nixa.** P., not understanding the construction of *hoc unum*, needlessly reads *nacta*.

64. **hoc unum**, *accusative* in apposition to the rest of the line, 'ready to do all but die on a bidden day.' Compare Hor. S. 1. 4. 10 *in hora saepe ducentos, ut magnum, uersus dictabat stans pede in uno*, Tac. H. 3. 31 *aspernantem fatigant, extremum malorum, tot fortissimi uiri proditoris opem inuocantes;* so in Greek, Madv. Gr. Synt. § 19. R. 3. The **hoc** is an idiomatic fulness of expression: see e.g. Livy 3. 40. 9 *quonam fato incidisset ut decemuiros qui decemuiratum petissent aut soli aut hi maxime oppugnarent.* **iusso**, of the *subject*, not the recipient of the order; cf. Virg. Aen. 10. 444 *cesserunt aequore iusso* and with an *inf.* Roby 1353. Compare also *mandatam domum* III. 27 (11). 20.

65. **di melius**, probably a wish, not a statement as P. who supplies *melius consuluerunt;* 'Heaven forefend!' Compare for the ellipse *di meliora* (sc. *duint*) *piis erroremque hostibus illum* Virg. G. 3. 513 and elsewhere. **quantus**, i.e. *quantulus*, 'how poor a triumph'; so in Greek πηλίκος is sometimes depreciative, Babr. 69. 4 *ὁ πηλίκος σοῦ, φησιν, εὑρέθη θάσσων*; 'that little creature.'

66. **ductus erat.** A prose writer would have said *ducta, per quas uias ante Iugurtha* (*ductus erat*). For **ante** with the pluperf. see I. 8. 36 n.

67. **hinc**, retrospective, 'from this contest,' rather than prospective and referring to *quod.* **traxit monumenta**, 'gained his memorial': a somewhat strange collocation of words. The use of *traxit* seems to mediate between that in el. 3. 14 *traxit ab euerso lumina nigra rogo* and that in phrases like *nomen trahere*, &c.

68. **una decem.** We need not speculate, as some of the commentators do, how many arrows he had in his quiver, nor whether this was an average or an exceptional shot. **uicit.** We might have expected 'sunk' or some such definite word. But Propertius prefers the vague.

69. **citharam.** He is *Apollo Citharoedus* again. For the change cf. Hor. Od. 2. 10. 18 *quondam cithara tacentem suscitat Musam neque semper arcum tendit Apollo*, Senec. Ag. 327 *arcus uictor pace relata, Phoebe, relaxa umeroque graues*

leuibus telis pone pharetras resonetque manu pulsa citata uocale chelys.

70. **ad**, cf. III. 32 (26). 42 *ad molles membra resolue choros.* **placidos**, 'peaceful': opposed to *implacidas* el. 9. 14.

71, 72. 'Now let the white-robed banquet seek the soft shelter of the grove, and o'er my neck let the caressing roses flow.' **candida**, 'white-robed'=*candidata, albata:* so Tib. 2. 1. 16, &c. For the practice of dressing in white on sacred and festal occasions cf. Hor. Sat. 2. 2. 61 *ille repotia natales aliosue dierum festos albatus celebret.* **molli**, IV. 3. 1 n. **subeant**, 'seek the covert of the grove':=*succedere* Virg. G. 3. 464. **conuiuia**, 'the banquet' and all that is necessary to it, and especially the guests, *conuiuae.* After the sacrifice is over, the officiating priests partake of a banquet in the sacred grove, such as the *Pontificum cenae* Hor. Od. 2. 14. 28. In this case, though the poet's priestly office is more or less metaphorical, the banquet is a reality.

72. **blanditiae**, 'the roses' caresses': i. e. the caressing roses, a genuine Propertian expression; see Introduction. **rosae**, as frequently, is the collective singular. **fluant**, i. e. fall loosely, Ov. F. 2. 737 *fusis per colla coronis.*

73. **elisa**, 'crushed out': a rather unusual word for pressing wine, but one that gives admirably the bursting of the grape-skins.

74. **lauet.** For the act. see v. 16 n. We are not surprised to find the use common with verbs applying to liquids, as from their great mobility they are naturally regarded as agents in an action. **spica Cilissa.** A convenient expression for verse probably translated from the Greek, compare the Greek fem. Κίλισσα. Ovid has not been slow to appropriate it, F. 1. 76. Saffron ointment (*crocinum*) is meant of which Propertius seems to have been fond IV. 9 (10). 22 *et crocino nares murreus ungat onyx. spica* is an allusion to the appearance of the *plant* and its γλωχῖνες, as they were called, Geopon. 11. 26. p. 831.

75, 76. For the general sense cf. III. 28 (22). 40 *nam sine te nostrum nil ualet ingenium* (addressed to Bacchus). It is a common-place. **potis.** Independently of the question of MS. authority, I think the MS. **positis**, 'in their places at the banquet table,' is very likely what the poet wrote: cf. III. 32 (26). 59 *me iuuet hesternis positum languere corollis* (of a carouse carried on till the next morning). In any case the

stress of the sentence is on this word. **irritet**, 'stir up': cf. Hor. A. P. 180 *segnius irritant animos demissa per aures.* The sense is 'we must let wine wake poetry in us.' It is not necessary to alter it to *irritat* with P. and others. **fertilis**, 'productive' or 'fertilising,' as in Lucan l. c. on v. 83. There is the same doubt about *fecundi calices quem non fecere disertum?* Hor. Ep. 1. 5. 19. The whole passage should be compared with this. **Phoebo**, probably dat. **tuo**, *'fratri, familiari et consorti tuo,'* Pasa.

77. **paludosos**, 'marshy,' i. e. marsh-inhabiting, like *paludicolas Sugambros* Sidon. Apollin. 4. 2. Elsewhere the word means *forming* marshes or *full* of them. **Sugambros**, not *Sicambros.* In conjunction with the *Usipeti* and *Tencteri* they had defeated M. Lollius with great slaughter, B.C. 16; but on Augustus himself going to Germany they sued for peace and gave hostages.

78. **Cepheam Meroen.** Meroe, a district of Aethiopia, was a sort of African Mesopotamia, being bounded on every side by the Nile and its tributaries the Astapus and Astaboras, and was hence incorrectly called an *insula.* The capital was also called Meroe. In B.C. 22 and 21 its queen Candace invaded Egypt, but was more than once severely defeated by Petronius who had succeeded Aelius Gallus in the government; on this she sued for peace. *Cepheus*, the father of Andromeda, was an old king of Aethiopia, Tac. Hist. 5. 2. **fusca**, 'the dusky realms.' Cornelius Fronto De Differentiis Vocabulorum *fusco album* (dull white) *opponitur, nigro candidum* (clear white). **regna**, sc. the people. Ov. M. 4. 21 *decolor Eoo qua tingitur India Gange.*

79. **confessum**, used here absolutely, 'humbled,' owning his fault and the power of Rome; cf. Ov. M. 5. 215 *confessasque manus obliquaque bracchia tendens 'uincis,' ait, 'Perseu,'* Vell. Paterc. 2. 90. 1 *Dalmatia rebellis ad certam confessionem pacatast imperi* and id. 2. 39. 2, Plin. Paneg. 16. 3 *confessa hostium obsequia.* The word properly denotes a culprit brought to admit his guilt, *confessus reus* Ov. P. 2. 2. 54.

81. **pharetris Eois**, 'the quivered East,' the bowmen of the East; a bold expression of the same kind as *lyrae* v. 36.

82. **differat**, 'may he only be deferring those trophies for his sons': see Claud. IV. Cons. Hon. 385 *tu proelia differ in iuuenem* compared with *ib.* v. 374 *fertur Pellaeus Eoum qui domuit Porum, cum prospera saepe Philippi audiret, laetos inter*

fleuisse sodales, nil sibi uincendum patris uirtute relinqui. **pueros**, Gaius and Lucius Caesar, sons of Julia and Agrippa, adopted by Augustus.

83. **gaude, Crasse**, imitated Ov. A. A. 1. 179 *Parthe, dabis poenas. Crassi gaudete sepulti signaque barbaricas non bene passa manus.* **nigras harenas.** From the alluvial character of the soil in the neighbourhood of Carrhae. The following description is from a private letter to me from Professor Sayce: 'Unfortunately I have never been as far east as Háran (Carrhae), so I cannot speak as an eye-witness. But the plain on which Háran and its villages stand is a rich loamy one, consisting according to Buckingham of sandy soil which is dry and dusty where there is no water, but exceedingly fertile where there is any. It lies just under the range of limestone cliffs.' When Propertius wrote, I have no doubt he had Virgil's line about the Nile in his mind, G. 4. 293 *et uiridem Aegyptum nigra fecundat harena.* For the comparison between the Nile and the Euphrates was almost a common-place; cf. Lucan 8. 259 *sparsus in agros fertilis Euphrates Phariae uice fungitur undae.* It is possible also that he may have been thinking of Babylonia as well as Mesopotamia. But Hertzberg's idea that *nigras harenas* means "the black country" is absurd. For *harenas* cannot mean 'country,' and the Romans knew very well that the sun did not bake sand or any other soil blacker than it was before. **si quid.** Observe the difference between this and *si aliquid*, v. 81—'If he shall shew *some* mercy'; 'if you have *any* feeling.' **sapis**, III. 5. 26 (4. 42).

84. **per**, 'across': Virg. G. 4. 457 *dum te fugeret per flumina praeceps.* **licet.** P. well quotes Tac. Ann. 2. 58 *inter quae ab rege Parthorum Artabano legati uenere. miserat amicitiam ac foedus memoraturos et cupere renouari dextras daturumque honori Germanici ut ripam Euphratis accederet.*

85. **patera**, 'with libations': the vessel being put for its use. So Tib. 2. 1. 51 *assiduo aratro*, 'with incessant ploughing.' Propertius leaves the accompanying drinking to be inferred.

V. xi.

Introduction.

This poem is an elegy on the death of *Cornelia*, a Roman lady of the highest rank. She was the daughter of *Cornelius Scipio*, a man of consular rank, as we conclude from Sueton. Aug. 62[1], and *Scribonia* (v. 55), the sister of L. Scribonius Libo, the father-in-law of Sextus Pompey, and subsequently the wife of Augustus. *P. Cornelius Scipio*, who was consul in B.C. 16, was her brother (vv. 65, 66). Her husband was *Paullus Aemilius Lepidus* (in full, Paull. Aem. L. f. M. n. Lepidus: see Mommsen's paper in the Rheinisches Museum 15. p. 192), the son of Paullus Aemilius Lepidus, brother of the Triumvir. Little is known about him. He was proscribed at the same time as his father, and was the Republican commander in Crete. But he afterwards joined Octavian, whom he accompanied in the campaign against Sextus Pompey. In reward for this submission he was appointed *consul* (*suffectus*) July 1, B.C. 34, and subsequently, in B.C. 22, was allowed to hold the *censorship* on the last occasion that that office was held by private individuals. His colleague was L. Munatius Plancus, a man of dissolute life. The colleagues quarrelled, and their office redounded to the credit of neither. Besides Augustus did much that they should have done[2]. Paullus was a man of very circumscribed ability and probably owed his advancement in great part to his high birth and connexions. His greatest work was the completion of the *Basilica Aemilia* which his father had begun. The offspring of the union were two sons, L. Aemilius Paullus

[1] Suetonius says that Scribonia had been married to two men of consular dignity before she married Augustus. We do not find Scipio's name in the Fasti, so that it is probable he was one of the *consules suffecti*.

[2] In Dr Smith's Dict. of Biography (s. v. *Lepidus*, no. 19), it is stated 'that a contradiction arises between Velleius Paterculus (ii. 95), and Dion Cassius (liv. 2) on the one hand, and Propertius on the other, as the two former writers say that Paullus died during his consulship.' I transcribe the two passages in question. Velleius: *ante quae tempora censura Planci et Paulli acta inter discordiam, neque ipsis honori neque rei publicae usui fuit, cum alteri uis censoris, alteri uita deesset* (i.e. Plancus whose life was not such as qualified him for the censorship), *Paullus uix posset implere censorem, Plancus timere deberet*. Dion C. (speaking of Augustus) οὔτε γὰρ τὴν ἀρχὴν ὑπέστη (the Senate wished to make him perpetual censor) καὶ εὐθὺς ἑτέρους τιμητὰς, Παῦλόν τε Αἰμίλιον Λέπιδον καὶ Λούκιον Μουνάτιον Πλάγκον, τοῦτον μὲν ἀδελφὸν τοῦ Πλάγκου ἐκείνου τοῦ ἐπικηρυχθέντος ὄντα, τὸν δὲ Λέπιδον αὐτὸν τότε θανατωθέντα (condemned to death in the proscriptions) ἀπέδειξεν. It seems as though the spaced words are the authority for this supposed contradiction. If so, the charitable reader may suppose that the writer of the article never referred to the passages which he cites.

and M. Aemilius Lepidus (v. 63), and a daughter, Aemilia Lepida (v. 67). The first married Julia the granddaughter of Augustus, and was consul in A. D. 1. This did not prevent him from subsequently entering into a conspiracy against him. The second was consul in A. D. 6 and was a man of very different character, able but unambitious. In discussing his possible successors, Augustus said that Lepidus was *capax sed aspernans* (Tac. A. 1. 13). Tacitus himself expresses a high opinion of Lepidus (A. 4. 20). Of Lepida nothing is known. She may be the *generosissima femina*, who was condemned to death by Tiberius (Suet. Tib. 49). Cornelia died in B. C. 16 during her brother's consulship (v. 66). Compare v. 61, where it is said that she had won the rewards of the *Lex Iulia* B. C. 18. There would seem to have been unfavourable reports affecting her reputation which the poet carefully seeks to remove (see vv. 15—22, 37—60)[1].

The poem itself is a sort of funeral oration in verse; and it is Hübner's probable conjecture that it was intended to be engraved upon Cornelia's tomb. This seems to be what is intended by v. 36. Nor is it surprising that a long poem should have been so engraved, when we have preserved to us in this way the whole funeral oration which Q. Lucretius Vespillo, who was consul B. C. 21, spoke over his wife Turia (Corpus Inscr. Lat. VI. 1527). Its plan is not consistently maintained throughout. Cornelia passes from addressing her husband in the upper world to addressing her supposed judges in the lower, and *vice versa*. This is the more intelligible if the elegy were sculptured on her tomb, at once the passage and the barrier between the two worlds.

ARGUMENT.

Your lamentations for me are vain, Paullus. The dead never come back again. Death regards no claims (1—14).

My early death was not the punishment of sin. Let the sternest court of the world below try me, and all hell listen while I plead my cause (15—28).

My birth was noble on both sides (29—34); my marriage was noble, and I have done shame to neither (35—48). My life has been as blameless as that of the maligned Claudias and Aemilias of old (49—54). I have never disgraced my imperial relationship. Caesar himself bemoans my fate (55—60).

[1] A table of Cornelia's relations is given at the end of the notes.

I have won the honours of maternity. Three children will deplore my fate. I have seen my brother consul. Thus though I die before my time, I am not loth to depart and win the highest commendation that can fall to a woman, the praise of posterity (61—72).

Now, my husband, I charge thee to play a mother's part to my half-orphaned children. Mourn for me in private; but be cheerful when they are with you (73—84). And, my children, should your father take another in my place, be careful to win her love by your conduct (85—90). But if he is faithful to my memory, let your affection supply my loss and cherish his declining years. And may you both live the longer that I have died before my time (91—96).

Enough. I am content. Rise, my witnesses, till the underworld awards me the due recompense of my merits, the celestial honours of my ancestors (97—102).

1. **Desine**, Virg. Aen. 6. 376 *desine fata deum flecti sperare precando.* **urgere**, 'to distress, importune, allow no rest to': cf. Hor. Od. 2. 9. 9 *tu semper urges flebilibus modis Mysten ademptum.* **lacrimis**, these signs of grief being distasteful to the spirits of the dead; see Anth. Gr. 7. 667, and compare Tib. 1. 1. 67, 68 *tu Manes ne laede meos; sed parce solutis crinibus et teneris, Delia, parce genis;* and so of the deified Romulus Ov. F. 2. 504 *nec uiolent lacrimis numina nostra suis.* **meum sepulcrum** = *Manes meos*, 'my buried shade': so in Catull. 96. 1 *si quicquam mutis gratum acceptumque sepulcris accidere e nostro, Calue, dolore potest*, Ov. F. 2. 33 *aut quia placatis sunt tempora pura sepulcris:* and see note on v. 20. There is also an idea of weeping at the grave.

2. **ad**, 'in answer to, at the call of': cf. v. 5. 47 *ianitor ad dantes uigilet.* **ianua nigra** = *lurida porta* v. 8.

3. **infernas leges**, 'the domain of the underworld,' its jurisdiction: cf. Pind. Pyth. 2. 43 *οὔτ' ἐν ἀνδρασιν οὔτ' ἐν θεῶν νόμοις* (Dissen). The *leges* are mentioned again in el. 7. 91 *luce iubent leges Lethaea ad stagna reuerti.* P.'s suggestion *sedes* is unnecessary. **intrarunt**, a rare but intelligible use. The metaphor is probably derived from entering a court: so in Plin. Ep. 5. 4. 2 *alio senatu Vicetini sine aduocato intrauerunt.* **funera** = *Manes:* of the dead body I. 17. 8 and Virg. Aen. 9. 489 *quae nunc artus auolsaque membra et funus lacerum tellus habet?*

4. **non exorato** = *inexorabili.* Note first the resolved negative of which Propertius is fond, see Introduction, and compare IV. 12 (13). 56 *in hospitio non, Polydore, pio (impio)*, and secondly the perf. part. in an aoristic sense 'what has never been appeased nor will be so': so *insaturatus* and *exoptatus.* It is akin to the frequentative use of the Gk. aor. and Lat. perf. **stant** = *immotae sunt.* Tib. 1. 1. 64 *stat tibi corde silex*, Ov. F. 5. 383 *saxo stant antra uetusto.* The stress of the sentence is on *non exorato.* **adamante.** So Virg. Aen. 6. 551 *porta aduersa ingens solidoque adamante columnae.* Theocr. 2. 36 καὶ τὸν ἐν Ἀιδᾳ κινήσαις ἀδάμαντα. **uiae** = Alcaeus Mess. Anth. Gr. 7. 412. 8 εὗρε σιδηρείην οἶμον ἔβης Ἄιδεω.

5. **fuscae**, see el. 6. 78 n. The air is *dusky*, of 'darkness visible' so to say, while the gate is *black.* Appuleius Met. 6. p. 185 speaks of the *fuscae Stygis undae.* **aulae** 'the *vasty hall* of death,' Matthew Arnold; Eur. Alc. 259 ἄγει μέ τις...νεκύων ἐς αὐλάν and Hor. Od. 2. 18. 31. **audiat**, i. e. κἂν κλύῃ, οὐκ ἀκούσεται.

6. **nempe**, 'assuredly': of something which it is vain to doubt. Ov. Am. 2. 6. 20 *infelix auium gloria, nempe iaces!* **litora.** The scene of action does not seem to be clearly conceived. The 'shores' are no doubt those of the infernal lake: but Paullus' actual presence there cannot have been intended, and yet that is implied in *bibent.* See on v. 8. **surda**, returning no answer. **bibent.** Your tears will be wasted on the insatiable sand (*bibula harena*) no less than on the impenetrable rock. Cf. Cat. 66. 85 *illius, a, mala dona leuis bibat irrita puluis.*

7. **superos**, emphatic, 'only the Gods above.' **aera**, the obol piece (triens in Juv. 3. 267) which was placed in the mouth of the corpse to pay Charon's fare with. See Ar. Ran. 140, Leon. Tar. Anth. Gr. 7. 67 χὠ φθιμένους ναυστολέων ὀβολός. It was a Greek superstition adopted by the Romans.

8. **obserat** 'closes' = '*obserata claudit*': an idiom of the same character as that noticed on el. 6. 16. **umbrosos.** It is hard to decide between this and **herbosos.** Propertius' meaning is that, when the body is once placed in the earth, there is no return. It cannot leave the 'tree-shaded' or the 'grassy tombs.' *umbrosus* refers to the practice of planting trees over the spot where the body was burned and where it was interred. So III. 5. 18 (4. 34) q. v. *herbosus* would refer to a mound of turf (*caespes*). I cannot believe that it could denote

the flowers thrown on the blazing pyre. In either case Propertius is thinking of a *humatio*; see III. 5. 18 n. **lurida** 'wan': of a ghastly yellow paleness. **porta.** The concreteness and narrow range of the Roman imagination causes endless confusion in their conceptions of the unseen world. Thus here and in v. 2 the conception seems to waver between the door of the material *sepulcrum* and the gate of the shadowy underworld. So again in v. 6 the prayers and tears addressed from the upper to the under world are thought to be actually wasted and absorbed in these invisible shores. So the disembodied spirit is now called the 'bones' (*ossa* v. 20, 58), now the 'ashes' (*cinis* Tibull. 2. 6. 34), now the 'pyre,' i.e. the burnt body (*rogi* Ov. F. 6. 492), or the 'sepulchre,' i.e. the buried body (v. 1 n.), or even the 'corpse' (*funus* v. 3). Occasionally the commingling of the ideas is complete; so in III. 5. 41, 42. Compare note on III. 5. 16. **rogos**, here probably the 'tomb,' though the confusion already described makes it very difficult to decide; cf. IV. 6 (7). 10 n.

9. **sic**, 'to this purport, in this strain.' **tubae**, II. 7. 12. **subdita fax**, imitated by Seneca Troad. 387 *cum profugo spiritus halitu immixtus nebulis cessit in aera et nudum tetigit subdita fax latus*; cf. *suppositus ardor* III. 5. 15.

10. **detraheret**, 'was withdrawing.' **lecto**, III. 5. 5 n. **inimica**, 'destroying.' **caput**, not intended to exclude the body.

11. 'What did wedlock with Paullus or chariot of ancestors avail me, or all the gages of my matron's fame?' **currus.** For this, which may be called a 'typical' singular, compare Cic. Fam. 15. 61 *quem ego currum aut quam lauream cum tua laudatione conferrem?* Prop. III. 6 (5). 24 *haec spolia, haec reges, haec mihi currus erunt.* We must also remember that few houses would be able to shew more than one triumphal chariot: for which see I. 16. 3 n.

12. **famae** = *famae pudicae*, III. 30 (24). 21. **pignera**, 'assurances': my children who support their mother's fair fame by being living proofs of her chastity. We must not leave out of sight the use of the word for near relations, especially children, which first sprang up in the Augustan period and is due firstly to children being regarded as warrants of the existence and the continuance of mutual affection, and secondly to the fact that a man's nearest relations were those selected as hostages or security for his loyalty. **tanta** = *tot*, cf. I. 5. 10 n.

13. **minus**, 'the less' on that account; so in Ov. Her. 11. 17—20 *quid iuuat admotam per auorum nomina caelo inter cognatos posse referre Iouem? num minus infestum, funebria munera, ferrum, feminea teneo, non mea tela, manu?* So Prop. III. 15 (13). 30. **habuit** 'found.' So I. 1. 8 *aduersos cogor habere deos.* Cic. Fam. 1. 4. 1 *eo die acerbum habuimus Curionem, Bibulum multo iustiorem paene etiam amicum.* All the editors read *habui* for the MS. **habuit**, which however may be right—compare v. 43 *non fuit exuuiis tantis Cornelia damnum*—especially as it is well known that the ancients could not keep up the third person for any time in speaking of themselves. One passage is enough to shew this. Soph. Oed. Col. 3—6 *τίς τὸν πλανήτην Οἰδίπουν καθ' ἡμέραν τὴν νῦν σπανιστοῖς δέξεται δωρήμασιν, σμικρὸν μὲν ἐξαιτοῦντα τοῦ σμικροῦ δ' ἔτι μεῖον φέροντα καὶ τόδ' ἐξαρκοῦν ἐμοί;* **Cornelia.** Such introductions of the proper name have always a special emphasis, as they contain an assertion of the personality. The self-assertion is sometimes that of conscious pride as here, 'I with all my personal and hereditary claims for consideration.' Seneca Med. 171 *Medea fugiam?* 'Shall the descendant of the Sun, the mighty sorceress, fly?' Sometimes that of a proud humility, Aen. 5. 194 *non iam prima peto Mnestheus.*

14. **et**, the editors *en*, a needless perversion of the text. **digitis quinque**, a hack poet would have said *una manu.* **leuatur**, again a confusion between the ghost and the ashes. Observe the indic. and cf. I. 9. 29 n., where the tense is the perfect. The sentiment has become a commonplace, Ov. M. 12. 615, 616 *iam cinis est et de tam magno restat Achille nescio quid paruam quod non bene compleat urnam* (where we may observe the same tendency to connect physical to intellectual greatness as we observed on III. 1. 12).

15. **damnatae noctes**, either (1) 'nights for which one is condemned,' a usage like *iusso die*, el. 6. 64, or (2) 'nights of the condemned'=*damnatorum noctes* for which Tib. 1. 3. 67 *sedes scelerata* may be compared. **lenta**, 'sluggish,' Hor. Od. 2. 14. 7 *uisendus ater flumine languido Cocytus errans.* **paludes**, Ov. M. 1. 737 *Stygias iubet hoc audire paludes.*

16. **quaecumque.** For the metrical construction of the verse, cf. IV. 6 (7). 58 *et quaecumque meum degrauat unda caput.* **implicat**, *not* 'entangles my feet,' the more natural meaning of the words, but 'winds round my path.' For this sense of 'encompassing' see Stat. Theb. 2. 3 *pigrae ire uetant nubes et turbidus implicat aer.* Virg. G. 4. 479 is a good commentary,

quos circum tristique palus inamabilis unda alligat et nouies Styx interfusa coercet.

17. **My early death is not the punishment of a sinful life.** **non noxia,** see v. 4 note.

18—20. **The general sense of these difficult lines is an assertion of her innocence. 'If I am innocent, let me have the rewards of innocence. If guilty, let me be punished by the severest judge in the lower world.'** Hertzberg well compares III. 13 (11). 28 sqq. *possum ego naturae non meminisse tuae? tum me uel tragicae uexetis Erinyes et me inferno damnes, Aeace, iudicio.*

18. **pater.** It is doubtful who is meant. Hertzberg supposes Dis is meant, who is called *Pater* on inscriptions with the addition of some epithet. I think it possible however that Cornelia's father may be meant; for it was usual for women who had been tried to be handed over by the state to their relations to be dealt with in private. The treatment of those who had taken part in the Bacchanalian rites is an instance, Livy 39. 18. 6, and it is probable that Cornelia's father would be mentioned somewhere in the poem. **hic,** 'in the underworld,' cf. *huc* v. 17. **det mollia iura,** 'so may he deal leniently with my shade,' give me easy terms. I think that we must admit Hertzberg's distinction between *ius dicere* and *iura dare* here; *ius dicere* is to expound the law, to administer it; *iura dare* is to give a body of rights, a constitution; and hence it is used with *dare leges*, Virg. Aen. 1. 507, Livy 1. 8. 1 (*Romulus*) *uocata ad concilium multitudine, quae coalescere in populi unius corpus nulla re praeter quam legibus poterat, iura dedit.*

19. **aut,** i.e. if I am guilty. **si quis,** i.e. 'any such person as Aeacus.' The indefinite pronoun can be used in such cases, because the proper name is typical or representative of a class. **Aeacus** really = here '*an* Aeacus,' a person with his attributes and corresponding to his description. Compare Virg. Aen. 1. 181 *prospectum late pelago petit Anthea si quem iactatum uento uideat*, i.e. any one like Antheus, Seneca Herc. Oet. 1792 *si quis minor Busiris aut si quis minor Antaeus orbem feruidae terret plagae.* **iudex.** Hertzberg has thrown the whole passage into confusion by making this = a *quaestor* (*quaesitor* V. Aen. 6. 432 *quaesitor Minos urnam mouet*), who appoints the *iudices selecti* from the ghosts to try the case (the *sortitio iudicum*). Whatever may be the true interpretation of the passage in Virgil, it is clear that Proper-

tius could not have called the presiding judge by the very name which was appropriated to the 'special jurors' whom he appointed to hear the case; and the mention of assessors (v. 20) is unintelligible unless Aeacus heard it himself. *iudex* then is *not=quaestor*, but used in its proper sense of an acting, not a presiding judge; and the reference to the *sortitio iudicum* is learning thrown away. **sedet**, cf. IV. 18. (19). 27 *Minos sedet arbiter Orci*, where *arbiter=iudex* here. **posita urna.** It is not certain, but very probable that this and *sortita pila* in v. 20 and n. refer to the same thing. What then is the 'urn'? Not (1) the urn in which the names of the jury-panel were thrown for the purpose of selecting a jury to try the case (*sortitio iudicum*), but either (2) the *voting* urn, as in v. 49, or else (3) the urn containing the names of the accused and which decided the order in which their trial came on. This is the meaning in Seneca Ag. 24 *quaesitor urna Gnosius uersat reos*, in Stat. Silv. 2. 1. 218 *ibimus omnes, ibimus; immensis urnam quatit Aeacus umbris*, and, I believe, in spite of Conington and others, in Virg. Aen. l. c. Compare Hor. Od. 3. 1. 14 *aequa lege Necessitas sortitur insignes et imos, omne capax mouet urna nomen.* *posita*, placed near him or before him; a use like *posito Iaccho* 'when the wine is on the table' II. 3. 17, &c.

20. **uindicet in**, 'inflict punishment on.' This is the original construction of *uindicare* (*uim dicere*) 'to shew violence *towards*.' In later Latin we only find it in the impersonal use, as in Cicero *in socios uindicatum*. But it is preserved in a fragment of the XII Tables in Gellius 20. 1. 45 SI IVDICATVM FACIT AVT QVIS ENDO EOM IVRE VINDICIT, i.e. *in eum iure uindicat* (*uim dicit*). For Propertius' archaisms see Introduction. **ossa**, see v. 8 n. **sortita pila.** It is *possible* to suppose that this refers to Aeacus being appointed *iudex* by ballot. It is however much more probable that it means 'drawing by lot the ball inscribed with my name' drawing my name in the ballot. *sortitae* is passive 'drawn by lot,' here as in el. 7. 55 *nam geminast sedes turpem sortita per amnem* where it means 'assigned by lot.'

21. **adsideant.** It was not uncommon for a single iudex to have one or more *assessores* who sat by his side on the *tribunal* to advise him on points of law, &c. This custom is transferred here to the infernal courts. Compare the passage quoted by Hertzb. Stat. Theb. 8. 21 sqq. *forte sedens* (as *iudex*) *media regni infelicis in arce dux Erebi populos poscebat crimina uitae.....iuxta Minos cum fratre uerendo iura*

bonus meliora monet regemque cruentum temperat. So in the Peruigil. Ven. 49, 50 *iussit Hyblaeis tribunal stare diua floribus, praeses ipsa iura dicet* (=*ius dicet*), *assidebunt Gratiae.* **fratres** 'half-brothers,' if we take the ordinary account, which makes *Minos* and *Rhadamanthus* sons of Zeus and Europa, but *Aeacus* the son of Zeus and Aegina. In this case we may compare *sororem* v. 59. Another account however made Aeacus the son of Europa (Serv. Aen. 6. 566). Thus there is no need for Hertzberg's interpretation 'confrères.' The reading of the rest of the line is somewhat uncertain, the MSS. having *Minoia sella.* But there is no reason for inserting an *et* after *iuxta* as a *different* verb to *adsideant* must be supplied with v. 22. For the Furies would be *standing.* **Minoida sellam,** Minos' magisterial seat. *Minois* is usually a subst. Catull. 64. 247, Seneca Phaedr. 132. [Mr Palmer's reading *adsideant, fratrem iuxta Minoia sella et* has some plausibility.]

22. **Eumenidum.** The Furies are the lictors of the underworld, waiting to execute the sentence when pronounced. **intento foro** 'in the strained silence of the forum.' Virg. Aen. 2. 1 *conticuere omnes intentique ora tenebant.* Val. Fl. 4, 257 *hinc illinc dubiis intenta silentia uotis.* **seuera** = 'austere': V. Aen. 6. 374 has *tu Stygias inhumatus aquas amnemque seuerum Eumenidum adspicies.*

23. Every part of Hell is to be still to hear the trial. The passage is imitated by Claudian Rapt. Pros. 2. 333 *uerbera nulla sonant nulloque trementia luctu impia dilatis respirant Tartara poenis, non rota suspensum praeceps Ixiona torquet, non aqua Tantaleis subducitur inuida labris et cett.* So in IV. 9 (10) 5. sqq. all the elements are to be at rest on Cynthia's birthday, cf. Callim. Hymn. Apoll. 19. **mole uaces,** i. e. 'be freed from the task of rolling your stone.' So there is a similar Latin conciseness in Livy 2. 48. 9 *res publica et militi illic et pecunia uacet* 'the duty of furnishing soldiers and money.' **taceant,** 'cease whizzing.' Compare Ov. M. 10. 42 *stupuitque Ixionis orbis.* **orbes,** 'the circling wheel, the revolutions of the wheel': such seems to be the force of the plur.

24. **fallax** 'mocking': compare III. 9 (8). 6 *ut liquor arenti fallat ab ore sitim.* **Tantaleo.** The MSS. have *Tantaleo corripiare* which can only be defended by supposing that there were two forms of the name, *Tantalĕus* and *Tantalus*, just as there are two *Tyndareus* and *Tyndarus.* As this supposition is without authority, we must emend the text. *Tantaleus* has

been suggested; but there is no reason why it should have been altered into *Tantaleo*. It is better then to read **corripere ore** which was altered into *corriperare* and then to *corripiare*. For the alternation of the *imperat.* and *subj.* see I. 8. 19, 20. **liquor.** Propertius always uses *liquor* and *liquores* in the sense of 'water,' cf. III. 21. 4 n.

25. **petat.** An American would say 'go for.' **improbus**, see I. 1. 6 note; 'unconscionable' about hits the general meaning of the word.

26. Cerberus is not to ramp or pull at his chain. The chain lies loose on the ground and the padlock (*sera*) of the door to which it is attached ceases to rattle (*tacita*). Compare Rich s. v. *sera*. **et**, P.'s proposed alteration *sed* or *set* is quite unnecessary. **laxa** has rather more MS. authority than *lapsa*. **tacita sera.** This explains the imitation Stat. Theb. 8. 56 *ferrea Cerbereae tacuerunt limina portae.*

27. **loquor**, so the MSS.; and there is no need to change it to the less vivid future. 'I am my own advocate.' Compare Cic. Tusc. 1. 5. 10 *fortasse etiam te inexorabiles iudices Minos et Rhadamanthus* (*te terrent*) *apud quos nec te L. Crassus defendet nec M. Antonius, nec, quoniam apud Graecos iudices res agetur, poteris adhibere Demosthenem: tibi ipsi maxima corona caussa dicenda.* **si fallo.** The present is a legal use; cf. Gk. *εἰ ἀδικῶ* and the Latin formula in oaths SI SCIENS FALLO. So in el. 7. 53 (P.). **sororum**, the Danaid sisters. In el. 7. 67 *narrat Hypermnestre magnum ausas esse sorores* there is more specification; see Introduction.

28. **infelix**, 'unblessed,' 'accursed'; so Tib. 1. 4. 60 *infelix urgeat ossa lapis.*

29, 30. The sense is 'if any have ever been graced by the distinction of ancestral trophies, I have been so.' Instead however of stating it thus generally, she gives a particular example; an indirectness which reminds us of Pindar. Thus in Nem. 3. 19 sqq. we read *εἰ δ' ἐὼν καλὸς ἔρδων τ' ἐοικότα μορφᾷ ἀνορέαις ὑπερτάταις ἐπέβα παῖς Ἀριστοφάνευς*, and we expect 'it is impossible for him to go farther'; but we have *οὐκέτι προτέρω ἀβάταν ἄλα κιόνων ὑπὲρ Ἡρακλέους περᾶν εὐμαρές.* **fama per tropaea**, we should expect the *gen.* or *ex*. See Introduction. **decori fuit**, 'adorned'; *decus* is more usual of the beautifying thing, *decor* being kept for the quality of beauty itself. Thus we have in Virg. Ecl. 5. 32 *uitis ut arboribus decŏrist.* Ovid however follows Propertius Met. 13. 848 *ouibus sua lana decŏrist.* For the sense compare Claudian in

his Laus Serenae (the wife of Stilicho) which contains many imitations, vv. 34—6 *quod si nobilitas cunctis exordia pandit laudibus, atque omnes redeunt in semina causae, quis uenerabilior sanguis, quae maior origo quam* &c. **Afra**, MSS. *aera*. The line is a somewhat roundabout way of alluding to the African and Spanish successes of the two Scipios, Africanus the elder, the conqueror of Hasdrubal, Hannibal and Antiochus; and Africanus the younger, son of L. Aemilius Paullus, captor of Carthage and Numantia. The reading *Afra* is supported by Claudian's evidence (l. c. on v. 48). **loquontur**, 'tell the tale of,' 'are eloquent about': cf. el. 1. 104 *aut sibi commissos fibra locuta deos*.

31. **exaequat**, i. e. to the *paterni aui*. The absolute use of the word is very rare. *turba...Libones* is another instance of Propertius' 'disjunctiveness.' Cf. Introduction. **Libones**. It is certainly a stretch of language to say the Libos were 'equal' to the Scipios: but Propertius cannot forget that Augustus allied himself with this house in marrying Scribonia.

32. **titulis**, literally 'commemorative inscriptions.'

33. **mox**. She passes on from her birth to her marriage. **praetexta**, the *toga praetexta*, the dress of childhood, worn by girls till their marriage. **facibus maritis**, Ov. Her. 11. 101 *tolle procul decepte faces, Hymenaee, maritas*.

34. **altera uitta**. The matron's *uitta* differed in shape from the maiden's, *uirginea*, Val. Fl. 8. 6 *ultima uirgineis tum flens dedit oscula uittis*, and compare Aen. 2. 168. The bride's headband is called *recta* el. 3. 15 *Stygio sum sparsa lacu nec recta capillis uitta datast*, unless indeed it is meant that the *uitta* was put on askew. **acceptas**='taken up.' The force of this word and of **uinxit** will be apparent from the illustrations in Rich under *uitta* and *flammeum*. So *capio* el. 9. 49 *mollis et hirsutum cepit mihi fascia pectus*. P. quotes Plaut. Most. 1. 3. 69 *soli gerundum censeo morem et capiundos crines*. Compare Anth. Gr. 6. 276 ἡ πολύθριξ αὐλὰς ἀνεδήσατο παρθένος Ἴππη χαίτας...ἤδη γάρ οἱ ἐπῆλθε γάμου τέλος.

35. **sic discessura**, 'thus,' by death, not by divorce; for which *discedere* is frequently used, e. g. Cael. Cic. Fam. 8. 6 *uxor a Dolabella discessit*. **cubili iungor**.

36. **hoc**. There is confusion about the scene again. Cornelia is supposed to point to her gravestone. **uni nupta**, i. e. as a VNIVIRA *Inscrr.* Cf. Val. Max. 2. 1. 3 *quae uno matri-*

monio contenta fuerant, corona pudicitiae honorabantur; see Bekker Gallus p. 176.

37. **colendos.** A good commentary is Cic. Agr. 2. 35. 95 *haec qui prospexerint, maiores nostros dico, Quirites, non eos in deorum immortalium numero uenerandos a nobis et colendos putatis?*

38. **sub titulis,** the *titulus* or inscription, as frequently in coins, being placed over the figure. **iaces.** The poet evidently has some artistic representation in view, in which Africa was depicted as a prostrate female figure with locks cut short. **tonsa,** with the hair clipped in sign of mourning, a Greek custom, see Becker's Charicl. p. 398. Or perhaps in token of her being reduced to slavery; compare Ar. Av. 911 *ἔπειτα δοῦλος ὢν κόμην ἔχεις*; compare the Greek epigram *ἡμετέραις βουλαῖς Σπάρτη μὲν ἐκείρατο δόξαν* translated by Cic. Tusc. 5. 17. 49 *consiliis nostris laus est attonsa Laconum. tunsa* is also read, in the sense, I suppose, of Virg. Aen. 1. 481 *tunsae pectora palmis;* not a very pleasant or easy thing to represent, and besides a rather questionable use of the word.

39, 40. These lines are read in the MSS.:

et Persem proaui stimulantem (or *simulantem*) *pectus Achilli*
quique tuas proauo fregit Achille domos.

This is not the only light we have for deciphering them. Silius Italicus has had the couplet before him in several passages; 3. 246 sqq. *Sichaeus Hasdrubalis proles cui uano cordà tumore maternum implebat genus,* 14. 93 sqq. *tum praecipiti materna furori Pyrrhus origo dabat stimulos proauique superbum Aeacidae genus atque aeternus carmine Achilles* (of Hieronymus), 15. 291, 292 (of Philip) *hic gente egregius ueterisque ab origine regni Aeacidum sceptris proauoque tumebat Achille,* 3. 649 *ut uiso stimulabat corda Tonante.* The consideration of these passages led Heyne (on Virg. Aen. 6. 480) to read *qui* for *et* in v. 39 and *et tumidas* for *quique tuas* in v. 40. It is clear from them that Silius Italicus found *tumidas* or some word connected with it in his Propertius: but the same argument also shews that he read **stimulantem** (it is significant that the same word occurs in the context immediately after the first passage quoted). If we felt sure what was the reading of the rest of the line in Silius' copies, our way would be clearer. (1) He may have read *proaui Achilli* and taken it as a Propertian *gen.* 'goading his breast to an Achilles' courage' (cf. Introduction) or he may have read *proauo Achille* (Lipsius' conjecture), in which the construction is much easier

and more like his own. I used to think the occurrence of the same case in the next line was against this view. I now think that it is possible the repetition may be intentional and designed to increase the mockery. It is clear from other passages that Perseus was always insisting on his ancestry, e.g. Justin 33. 1 *oblitus fortunae paternae ueterem Alexandri gloriam considerare suos iubebat.* (2) We may however suppose that Silius' reading *stimulantem* is a corruption for **simulantem**; and most editors have done so, thus certainly ensuring at whatever cost an easier construction. The next question is the reading of v. 40. Heyne's correction, which Baehrens has adopted and which I have already quoted, is too extensive an alteration, I think, and not really necessary; for **fregit** may be taken to refer to *Perseus*, 'caused the ruin' of his house. For a similar use of *frango efficio ut frangatur*, cf. Juv. 14. 93 *imminuit rem, fregit opes* and in a literal sense 8. 247 *nodosam post haec frangebat uertice uitem* and 7. 86. I should therefore prefer to keep **et** in v. 39 (for it is quite in keeping with Propertius' manner to appeal to the conquered as witnesses to the conqueror's glory, e.g. IV. 10 (11). 59, 60) to retain **quique** and read **tumens** for *tuas* in v. 40. Of the conjectures which disregard the authority of Silius, the best is Santen's *te, Perseu, proaui simulantem pectus Achilli quique tuas*, &c. 'your house, Perseus, descended from Achilles.' [After writing this note, I remembered Mr Munro had discussed the passage in the Journal of Philology, Vol. VI. pp. 53—62. He believes that two lines have fallen out after v. 38, such as

et qui contuderunt animos pugnacis Hiberi
Hannibalemque armis Antiochumque suis,

and in v. 40 he would read

quique tuas proauus fregit, Auerne, domos,

and take it to be an allusion to Hercules. I regret that I cannot accept these changes. For (i) the changes proposed are too extensive and require too many hypotheses to carry conviction. (ii) Mr Munro leaves out of sight one of the most important elements in the problem, the evidence of Silius. (iii) His arguments against the existing reading cannot in all cases be sustained; e.g. it seems too strong to say that *simulantem* must refer to the same time as *testor* and the Latin language peremptorily forbids its meaning 'who formerly affected.' For example, in Hor. Ep. 1. 19. 23 *Parios ego primus iambos ostendi Latio, numeros animosque secutus Archilochi, non res et agentia uerba Lycamben, agentia* must be prior in substantial sense to *ostendi* and *secutus*. In the present passage

I regard the use of *simulantem* as vividly pictorial, as in IV. 18 (19). 21, 22, in a similar historical allusion, *tuque o Minoa uenumdata Scylla figura tondens purpurea regna paterna coma.* Compare Introduction.]

41. **mollisse**, i.e. no fault of mine has caused my husband, the censor, to relax the strict justice of his office, or diminished its prestige and authority. The allusion (which Hübner denies) is not a happy one, as Paullus was far from being a model censor.

42. **labe** 'stain,' cf. el. 8. 20 *formae non sine labe meae.* **erubuisse** 'blushed.' To the poet's active imagination the ruddy glow of the fire on the hearth and its reflection on the *Lares* suggest the blush of shame. **focos**, the seat of the family feelings and associations. **uestros** is certainly right, the hearth which is hallowed by your memory.

43. **exuuiis.** Claudian Laus Serenae vv. 42, 3 has an evident allusion to this line *claram Scipiadum taceat Cornelia gentem seque minus iactet Libycis dotata tropaeis.* **fuit**, v. 13 n. **damnum**, i.e. she did not impair the lustre of these honours. For the nom. cf. III. 1. 6 n.

44. **pars imitanda**, cf. Virgil *et quorum pars magna fui* quoted on I. 21. 4.

45. **mea aetas** = 'I throughout my life' or 'in my manner of living'; cf. II. 5. 27 n. **mutatast**, changed for the worse; cf. III. 20 (17). 37 *non tamen ista meos mutabunt saecula mores.*

46. **uiximus**, cf. Consol. Liv. 365 *spes publica uixi.* **insignes**, i.e. a mark for praise. **utramque facem**, the torches of marriage and of death; Ov. (?) Her. 21. 172 *et face pro thalami fax mihi mortis adest*, Justin 11. 1 *nonnulli facem nuptiis filiae accensam rogo patris subditam dolebant.*

47, 48. My virtue is natural and inherited, not assumed through fear of punishment. Compare for the sense Stat. Silv. 5. 2. 71 *et pudor et docti legem sibi dicere mores* and Eur. Hipp. 79 (quoted by P.) *ὅσοις διδακτὸν μηδέν, ἀλλ' ἐν τῇ φύσει τὸ σωφρονεῖν εἴληχεν εἰς τὰ πάνθ' ὁμῶς.* **possem**, MSS. *possim.* **metu.** Ovid, as usual, works the thought threadbare, M. 1. 89 seqq. *aurea prima satast aetas quae uindice nullo sponte sua sine lege fidem rectumque colebat. poena metusque aberant: nec supplex turba timebat iudicis ora sui, sed erant sine iudice tuti.*

49. **quaelibet urna**, i.e. any panel or *decuria* of jurors, *not* 'for *quilibet iudex*,' as P. A single *iudex* would give his award openly. Even if he put his pebble in the urn, it would not be difficult to identify it. **ferat tabellas.** The proper phrase for the juryman's taking his tablet to the urn; cf. Seneca Rhet. Contr. 23 (8. 8. 7) *iudex quam tulit de reo tabellam reuocare non potest.* It is here used of the urn holding the votes, but not without a distinct reference to the other sense.

50. **adsessu.** No one will be disgraced through sitting at my side. There is no fear of a *contagio turpitudinis* Cic., Att. 1. 16. 8. The friends of a defendant sat by his side during a trial, on the lefthand side of the *basilica*. Compare Cic. Planc. 11. 28 (*principes Macedoniae*) *huius repentino periculo commoti huic adsident, pro hoc laborant.*

51. **uel**—**uel** introducing an instance; cf. III. 9 (8). 5, 7. **mouisti.** He appeals to the story of Claudia Quinta. She was a Roman matron (*not* a Vestal Virgin, as P. asserts: our authorities, e.g. Livy 29. 14, Ov. F. 4. 313 distinctly state that she was a matron) who had been suspected of unchastity. Her innocence was established in the following way. In B.C. 204 P. Cornelius Scipio, the son of Cn. Scipio, who fell in Spain about B.C. 211, had the image of Cybele brought from Pessinus to Rome. The boat conveying it got fixed on a shoal in the Tiber. The soothsayers announced that only a chaste matron could move it. Thereupon Claudia stepped forward, took the rope in her hands and at once drew the vessel off. Compare the references in later writers Stat. Silv. 1. 2. 246 *non Claudia talis respexit populos mota iam uirgo carina* (i.e. with her chastity now established, *uirgo* being used loosely): and Claud. Laus Seren. v. 28 *sit Claudia felix teste dea castosque probet sub numine mores absoluens puppisque moras crimenque pudoris.* **tardam**, i.e. not coming, a meiosis. See I. 8. 41 n.

52. **turritae**, 'tower-crowned,' adorned with the *corona muralis;* see Rich s.v. and Lucr. 2. 607 sqq. (Munro). **rara**, cf. I. 8. 42. **ministra** probably implies that she was appointed priestess to the goddess.

53. **cui** is not to be construed with **reposceret**: it would otherwise be *quam*. The story is told in Dionys. Hal. 2. 67 'It is said that the fire went out through some carelessness on the part of Aemilia, the Vestal who had then charge of it, she having entrusted it to the care of one of the newly elected Virgins who were just learning their duties. This caused a great uproar throughout the whole city and an enquiry by the

pontifices if any impiety had been enacted touching the sacred fire.' Then Aemilia after an appeal to the goddess 'tore a strip off the garment which she then wore and cast it on the altar. They say that after the prayer the embers which had long been cold and had not a single spark left in them suddenly shot out through the linen (*καρπάσου*) into a bright flame, so that the state no longer needed either purifications or a fresh fire.' Compare Val. Max. 1. 1. 7 *Maximae uero uirginis Aemiliae discipulam extincto igne tutam ab omni reprehensione Vestae numen praestitit, qua adorante, cum carbasum quam optimam habebat foculo imposuisset, subito ignis emicuit.*

54. **focos** the altar fire. **exhibuit**, a semilegal word; 'produced, presented, delivered up.'

55. **dulce caput**, 'dear life,' *φίλον κάρα*. *caput* brings out the personality; cf. v. 10. **Scribonia**, the second wife of Augustus and mother of Julia. He divorced her in B. C. 39 in order to marry Livia, though the reason he assigned was her *morum peruersitas* Suet. Aug. 62.

56. **mutatum uelis**. For this expression cf. Sall. Hist. Fragm. 1. 43 *quis eadem uolt? aut quis non omnia mutata praeter uictoriam?* The thought is common on inscriptions, DE QVA VIR NIL DOLVIT PRAETER MORTEM. So Eur. Alc. 182 *σώφρων μὲν οὐκ ἂν μᾶλλον εὐτυχὴς δ' ἴσως.*

57. **laudor lacrimis**, im. Consol. Liv. 209 *et uoce et lacrimis laudasti, Caesar, alumnum*, 465 *denique laudari sacrato Caesaris ore emerui lacrimas elicuique deo.*

58. **defensa**, 'shielded.' It is a sufficient answer to calumny that Caesar mourns for me.

59. **nata**, the notorious Julia. It must be noticed however that Augustus believed in her till long after this poem was written. **uixisse**, 'is no more'; cf. Plaut. Bacch. 1. 2. 48 *uixisse nimio satiust iam quam uiuere.* **sororem**, 'half-sister.' Compare *fratres*, v. 21 n.

60. **increpat** 'complains,' with an inf. only in Propertius; compare IV. 9 (10). 10 *increpet absumptum nec sua mater Ityn*, 'mourn that Itys is lost to her.' **ire**, 'fall': the English is more definite than the Latin.

61. **et tamen emerui**, imitated Ov. Am. 3. 1. 47 *et tamen emerui plus quam tu posse.* **generosos**. The precise sense of this word is rather hard to seize. In Ov. Hal. 65 *hic generosus honos et gloria maior equorum* it seems to mean 'the

honour of a noble birth,' the proper use of the word. Here it seems rather to mean 'ennobling' than 'appropriate to my high birth,' *generositatis indices.* **uestis.** Augustus conferred certain privileges on matrons who had had three children, analogous to the *ius trium liberorum* in the case of men. So Dion Cass. 55. 2 says (of Livia) *ἐς τὰς μητέρας τὰς τρὶς τεκούσας ἐσεγράφη*; so Consol. Liv. 151 *ius matris habemus ab uno.* Hübner conjectures the *uestis* to be a *stola*, as STOLATAE FEMINAE is frequent in inscriptions and marks an honour given *during life*; as we also find FEMINAE STOLATAE QVONDAM. There is an analogous phrase in the case of unmarried women, VIRGO DEXTRATA. Augustus afterwards nullified the effect of these regulations by conferring the *ius trium liberorum* on those who had not fulfilled the conditions, e.g. Livia.

62. **sterili.** For I have left three children behind. The idea of v. 61 is carried on. **rapina,** IV. 7. 59 n.

63. **Lepide,** see *supra* introd. **Paulle,** see *supra* introd. **leuamen,** 'solace.' Virg. A. 3. 709 *hic omnis curae casusque leuamen amitto Anchisen.*

64. **uestro sinu,** i.e. the order of nature was not reversed, I did not close *their* eyes. Compare Callim. Fragm. *καί μοι τέκν' ἐγένοντο δύ' ἄρσενα κἀπέμυσ' ἐκείνων εὖ γήρως ἐνὶ χερσίν.* Observe the sing. *sinu*; *sinibus* is not used in this sense.

65. **sellam geminasse curulem,** obtain a second curule office, i.e. the consulship (see *supra* introd.). We are not told what his first was.

66. **laeto.** If the line is genuine, perhaps this is the best restoration of the MS. **facto.**

67. **specimen,** in whose birth is reflected your father's censorship; cf. Tac. Ann. 3. 4 *nihil Tiberium magis penetrauit quam studia hominum accensa in Agrippinam quam decus patriae, solum Augusti sanguinem, unicum antiquitatis specimen appellarent,* and Auson. Parent. 23. 2 *amissi specimen qui genitoris eras* 'the mirror or picture of your lost father.' **nata** does not *necessarily* imply that she was born during the censorship, though it may do.

68. **fac teneas** 'take care thou keepest to a single lord': the *fac* makes the command a gentler one.

69. **serie**, an unbroken line of descendants. Ov. M. 13. 29 *sic ab Ioue tertius Aiax; nec tamen haec series in causa prosit, Achiui.* **fulcite.** Compare Leonidas Tar. Anth. Gr. 7. 648. 5 *ζωὴν στυλώσαιτο· κακὸς δ' ἄστυλος ἴδέσθαι οἶκος.* P. quotes an interesting passage from the younger Pliny, Ep. 4. 3. 3 *cui nunc unus ex tribus liberis superest domumque pluribus adminiculis paulo ante fundatam desolatus fulcit ac sustinet.* Compare Senec. Cons. Marc. 15. 2 *fulcire domum adoptione*, Stat. Theb. 1. 394 *gemino natarum pignere fultus*, and in Greek Eur. Iph. Taur. 57 *στῦλοι γὰρ οἴκων παῖδές εἰσιν ἄρσενες.* So we say the 'pillar of the house.' **cumba**, Charon's boat IV. 18. 24.

70. **soluitur**, I. 8. 11 n. The rest of the line is read in the MSS. *uncturis* (or *nupturis*) *tot mea fata malis.* First *malis* is out of place, as Cornelia knows of no ills impending on her family, and it has therefore been corrected to **meis** 'so many of my blood.' *uncturis* too has been seen to be corrupt and changed to **aucturis.** It is possible however to translate it 'as so many of my children will anoint my dead body,'—a ludicrous image and one which is false to fact, as such offices to the departed were performed in Rome by the undertaker's slaves: see Becker's Gallus p. 507. It is however worth noting that the forger of the Consolatio ad Liuiam apparently had it in his MS. For he makes the *Empress* Livia *herself* say (v. 9) *tene meae poterunt ungere, nate, manus?* For *aucturis* Sil. It. 3. 708 is compared *Sidonios augebis auos*, 'you add fresh lustre to the fame of your ancestors.' Compare also the lines of Tibullus 1. 7. 55 *et tibi succrescat proles quae facta parentis augeat et circa stet ueneranda senem.* This suggests the correction of the remaining corruption. *fata* is a quite unsuitable word here, and Hertzberg's examples are not to the point. I would read therefore **facta.** The two lines will then run 'So, my children, pillar our house with an unbroken lineage. For me the bark is loosed, nor am I loth, since so many of my blood will add fresh lustre to my deeds.'

71. **merces extrema**, 'the final reward.' **triumphi**, in a metaphorical sense, as in el. 8. 17 *Appia, dic quaeso quantum te teste triumphum egerit.*

72. **emeritum.** It is doubtful whether Cornelia means (1) that her remains (*rogum* v. 8 n.) have 'deserved' (perhaps 'fully deserved') the praise, or whether (2) that her course of life is over, that she has 'served her time.' For *emeritus* used absolutely in the former sense Hertzberg compares Ov. P. 1. 7. 61 *emeritis referendast gratia semper.* For the latter I know of

no precise parallel; but the use of *functus, defunctus* (sc. *officio*) would justify the meaning of 'deceased.' A less probable interpretation is Lewis and Short's 'extinguished.' It is worth while observing that we have already had *emereo* in the sense of 'winning and deserving' in *emerui*, supra v. 61. **libera fama**, free from the restraint of her presence, impartial; Ov. Met. 15. 852 *hic sua praeferri quamquam uetat acta paternis, libera fama tamen nullisque obnoxia iussis praeferet inuitum.*

73. **communia pignera**, Ov. Met. 5. 523 *communest pignus onusque, nata, mihi tecum*, v. 12 n.

74. The metaphor is the same as in Cic. Verr. II. 1. 44. 113 *cur hunc dolorem cineri eius atque ossibus inussisti?* The thought is given by the line of Gray's, *Even in our ashes live their wonted fires.* **spirat**, ζῇ. It has a special appropriateness to the delicate mobility of flame, cf. Ov. M. 8. 355 *lux micat ex oculis spiratque e pectore flamma.* **inusta**. The metaphor may be from the branding of cattle or perhaps from encaustic painting. Peerlkamp's interpretation 'unburnt,' as in Lucan 8. 786, is worth attention.

75. 'Be a mother to them.' Eur. Alc. 377 *σὺ νῦν γενοῦ τοῖσδ' ἀντ' ἐμοῦ μήτηρ τέκνοις.* Livy makes Romulus say to the Sabine women 1. 9. 15 *eo melioribus usuras uiris quod annixurus pro se quisque sit ut, cum sua uice functus officio sit, parentum etiam patriaeque expleat desiderium.* **maternis uicibus**, 'a mother's part.' The plur. is very rare in this sense. The adj. for the gen. of the subst., *matris*, is like Hor. Epod. 5. 87 *uenena magnum fas nefasque non ualent conuertere humanam uicem* ('like mere men,' *hominum uicem*).

76. **collo**, cf. Ov. Her. 8. 91 *non ego captaui breuibus tua colla lacertis nec gremio sedi sarcina grata tuo.* In another place Ovid caricatures the whole passage by applying it to his books, Tr. 3. 14. 13 sqq. *Palladis exemplo de me sine matre creata carmina sunt. stirps haec progeniesque meast. hanc tibi commendo: quae, quo magis orba parente, hoc tibi tutori sarcina maior erit. tres mihi sunt nati contagia nostra secuti: cetera fac curae sit tibi turba palam.* **omnis turba** = *tota domus* v. 78, *tota caterua* v. 98. Compare III. 29. 4. **ferenda**, so all the MSS. *fouenda*, the alteration of L. Müller, is both unsuitable and unnecessary.

77. **tua**, emphatic 'the father's kiss.' **matris**. For the elliptical gen. cf. Sen. Med. 958 *osculis pereant patris: periere matris.*

78. **onus**, Ovid's *sarcina*. Comp. Virg. Aen. 12. 59 *in te omnis domus inclinata recumbit*. The metaphor is still taken from a pillar.

79. Compare Plin. Ep. 3. 16 *cum diu cohibitae lacrimae uincerent prorumperentque, egrediebatur. tunc se dolori dabat satiata siccis oculis composito uultu rèdibat, tamquam orbitatem foris reliquisset.* For the periphrastic future **dolituru eris** see Introduction. **sine testibus illis**, sc. *doleto*. Compare el. 9. 13, where too there is an ellipse, *nec sine teste deo*, and Introduction.

80. **oscula falle**. To us it seems most natural to take this 'to elude their questioning kisses,' to deceive your children when they kiss you by hiding the traces of your tears. So in Seneca l. c. on 77 *osculis pereant patris* (i. e. *patri osculatyro*). But it is probable that Propertius meant *oscula* to refer to the father, not to the children, 'to counterfeit kisses with dry eyes,' i. e. to hide your grief under a cheerful kiss. For this use of *fallere* 'to assume falsely' compare Virg. Aen. 1. 683 *tu faciem illius noctem non amplius unam falle dolo et notos pueri puer indue uoltus*. Allied uses are those in Prop. v. 1. 81 *fallitur auro Iuppiter* 'misrepresented' and v. 5. 14 *et sua nocturno fallere terga lupo* 'disguise her form.' **genis**, probably 'eyes,' not 'cheeks': cf. el. 5. 16 *cornicum immeritas eruit ungue genas*.

81. **fatiges**. 'Be content, Paullus, to weary the nights for me,' i. e. to pass weary nights in mourning for me. Compare Virg. Aen. 8. 94 *olli remigio noctemque diemque fatigant* 'night and day they ply the weary oar.' By a pathetic fallacy a period of time is represented as being affected by what takes place in it. It is a survival of the time when time and space and other abstractions could only be conceived as personal and as invested with personal attributes. The picturesqueness of the use makes it dear to poets. Thus Keats speaks of 'the frozen time.' And Aeschylus makes Clytaemnestra say that she saw more than could happen in 'the time that shared her sleep,' ὁρῶσα πλείω τοῦ ξυνεύδοντος χρόνου Agam. 894. Our own poet has the figure frequently, e. g. v. 8. 60 *insana nox* is 'a night in which madness is let loose,' a sort of Walpurgis night; 'malicious night' watches Paetus clinging to his spar iv. 6 (7). 53.

82. **somnia**. The whole passage reminds us of an epigram of Meleager Anth. Gr. 5. 166 ἆρα μένει στοργῆς ἐμὰ λείψανα

καὶ τὸ φίλημα μνημόσυνον ψυχρῷ θάλπετ' ἐν εἰκασίᾳ; ἆρά γ' ἔχει σύγκρατα τὰ δάκρυα κἀμὸν ὄνειρον ψυχαπάτην στέρνοις ἀμφιβαλοῦσα φιλεῖ; Cf. Eur. Alc. 348. **in faciem meam credita**, i.e. 'believed to represent me,' illusive images of me; a very condensed expression. *in faciem* is elsewhere used for 'in the likeness of' anything as IV. 22. 14, &c.

83. **secreto**, i.e. in the *cubiculum* where the *simulacra* would be placed. **simulacra**, my image in marble or wax. See Eur. Alcest. l. c., Ov. Her. 13. 151 sqq. esp. 156—8 *adde sonum cerae: Protesilaus erit. hanc specto teneoque sinu pro coniuge uero, et tamquam possit uerba referre queror.* Sil. It. 8. 91. The plur. probably refers to more than one; cf. Aesch. Ag. 416 εὐμόρφων δὲ κολοσσῶν ἔχθεται χάρις ἀνδρί.

85. **aduersum lectum**. The *lectus genialis* which was placed in the *atrium* fronting the door and remained there till a new marriage was contracted when 'the *sternere* took place again' Becker Gall. p. 166; cf. p. 247. **mutarit**='has seen the couch changed': a bold use.

86. **sederit**. Compare Laberius fragm. 30 *materfamilias tua in lecto aduerso sedet*. **cauta**, 'circumspect,' careful to avoid offence.

87. **coniugium**=*coniugem* as *illa* v. 88 shews. Compare IV. 12 (13). 19 *et certamen habent leti quae uiua sequatur coniugium*. **laudate**. L. Müller's alteration *placati ferte* is quite unnecessary. *laudare*, like Gr. ἐπαινεῖν, is not a strong word; indeed it sometimes means 'to have nothing to do with' as in Virg. G. 2. 412 *laudato ingentia rura, exiguum colito*. Thus there is no anticlimax; and besides we want both the children's expressions and their actions mentioned. Cornelia tells her sons to speak with proper respect of her successor and not let their conduct be at variance with their words.

88. **capta** 'won.' She will own herself beaten and yield to your love. **dabit manus**, like a willing captive. So Hor. Epod. 17. 1 *iam iam efficaci do manus scientiae* and Ov. F. 6. 800 *dicite, Pierides, quis uos addixerit isti cui dedit inuitas uicta nouerca manus?*

89. **priori**, 'her predecessor.'

90. 'She will turn the free word to an offence against herself.' **libera uerba**, unrestrained, outspoken praise. Compare the use in I. 9. 2.

91. **mea umbra**, i.e. if he shall continue faithful to tl dead. Compare for the sense Virgil Aen. 4. 28 *ille meos primu qui me sibi iunxit amores abstulit: ille habeat secum seruetqu sepulcro* and v. 552 *non seruata fides cineri promissa Sychaeo.*

92. **tanti**, i.e. worth that sacrifice.

93. **sentire**, to observe and so to provide against. The reading is supported by Ov. A. A. 3. 59 *uenturae memores iam nunc estote senectae.*

94. **ad curas**, a sort of proleptic use 'to *cause* him care': cf. Ov. F. 3. 482 *in lacrimas cognite Bacche meas*, 'to cause me tears.' **uacet**=*pateat*, 'be open or available' for their passage.

95. So Ovid M. 7. 168 *deme meis annis et demptos adde parenti*, Tibull. 1. 5. 63, 64 *uiue diu mihi, dulcis anus; proprios ego tecum, sit modo fas, annos contribuisse uelim.* **accedat ad annos**, imitated Ov. A. A. 2. 113.

96. **prole mea**, one of the most difficult ablatives in Propertius. It is probably 'by the conduct of my offspring,' through my offspring being what they are. Cf. Introd. sic, amid these proofs of their affection.

97. **bene habet**, καλῶς ἔχει. The words of resignation. Compare Stat. Theb. 12. 338 *sed bene habet, superi: gratumst: fortuna peractast.* **mater.** 'I have never put on a mother's weeds of mourning,' I have never lost a child. A great piece of happiness; cf. Corn. Nep. De Reg. 2 (of the elder Dionysius) *neque in tam multis annis cuiusquam ex sua stirpe funus uidit.*

98. **uenit in exequias.** So Ov. F. 2. 845 *fertur in exequias animi matrona uirilis.* The *in* is often omitted on the analogy of the cognate accusative in *exequias prosequi, exequi funus.*

99. **causa peroratast**, the usual expression for winding up a speech at a trial; cf. Cic. Cael. 29. 70 *dicta est a me causa, iudices, et perorata.* **surgite**, rise to give evidence, ἀνάβητε, Senec. Controv. 27 (9. 4. 7) *grauior testis esse solet qui a reo surgit.* **testes**, her weeping husband and children who have virtually been appealed to in the whole preceding poem.

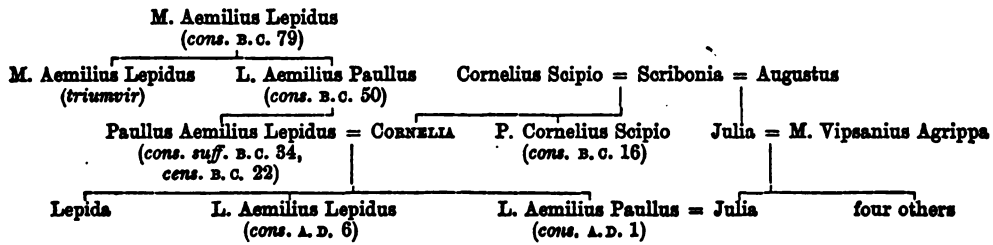
100. **dum**, rather 'till' than 'while,' the way it is generally taken. Cornelia tells her witnesses to rise till her judges

re satisfied and give judgment in her favour and the reward ıer life has earned. **grata humus**, the earth as including the 'underworld,' οἱ χθόνιοι. So *Tellus* is appealed to in I. 19. 16. Compare Eur. Herc. Fur. 45 χθονὸς μέλαιναν ὄρφνην εἰσέβαινεν, and Prop. II. 6. 31 *a genat in terris*, &c.

101. **moribus et caelum patuit.** Ennius makes Scipio say ap. Senec. Ep. 108. 34 *si fas endo plagas caelestum adscendere cuiquam, mi soli caeli maxuma porta patet.* Compare for the sentiment Hor. Od. 3. 2. 21 sqq. and in a different connexion 4. 2. 23, 24 (of Pindar) *uires animumque moresque aureos educit in astra nigroque inuidet Orco* and compare IV. 18. 34 n. **sim digna.** Mr Pretor has suggested to me that *sum* would be more in keeping with Cornelia's self-asserting character, and this may be granted. But *sim* is probably genuine, and means 'may my deserts make good my title to be rewarded like my ancestors.' We have the subj. where the ind. might be expected in the very similar passage IV. 17 (18). 31 sqq. *at tibi nauta pias hominum qui traicit umbras huc animae* portet *corpus inane tuae qua Siculae uictor telluris Claudius et qua Caesar ab humana cessit ad astra uia.* **merendo**, 'by my deserts': absolutely, as in Virg. Aen. 6. 664 *quique sui memores alios fecere merendo.*

102. **honoratis auis**, the *dat.* of motion towards, 'to the abode of my distinguished ancestors.' Cf. I. 20. 32 *ibat Hamadryasin* n. The MSS. read *equis* or *aquis*. But the dative *auis* is justified by the imitations in the Consol. Liv. 125 *tumulo portaris et igni*, 188 *nec poscunt tura ferenda rogo* and v. 330 *ille pio* (*si non temere haec creduntur*) *in aruo inter honoratos excipietur auos.* Compare v. 162 *ad ueteres conditus ibis auos.* **ossa**, as in v. 20. **uehantur**, by the boat which conveys the good el. 7. 56 sqq, and l.c. in last note. This led to the alteration *aquis*.

RELATIONS OF CORNELIA.



APPENDIX A.

We have no existing MS. of Propertius that can be traced back earlier than the 14th century: and it is probable that all go back to a single archetype.

The *Codex Neapolitanus* (N.) has of late generally been considered to be the best. But its claims have been lately attacked by Prof. Baehrens (in his Preface, p. vii.), who has been replied to by Herr Leo (Rh. Mus. 31, p. 431), by Prof. Ellis (American Journal of Philology 1. p. 389), and Prof. A. Palmer (Hermathena, forthcoming number). It is beyond my limits to enter upon this controversy; so I content myself with observing that it seems to me that Baehrens' views require very considerable qualifications. It is probably to be assigned to the 14th century.

Other MSS. are the *Codex Vossianus* (about 1360, imperfect), the *Florentinus* (end of 14th or beginning of 15th century), *Ottoboniano-Vaticanus* (end of 14th century), *Dauentrianus* (1410—1420). All of these have been recently collated by Baehrens; and from them he reconstructs the archetype which he calls O.

Besides these may be mentioned the *Perusinus* (1467), which once belonged to Scaliger, and of which there is a collation in the edition of Mr Palmer, its rediscoverer, and the *Groninganus* (G.) which was formerly held in high esteem, but has lately fallen into disfavour, owing to its numerous interpolations.

That the text of Propertius as preserved to us in these MSS. is far from perfect, every scholar will concede. It is none the less clear, however, that in many quarters there is a disposition to make it out to be more corrupt than it is, and to apply alteration in place of interpretation. I will enumerate some of the chief sources of its mistakes.

(i) *Clerical errors.* These are chiefly due to confusions of the cursive character, and shew that the lost archetype was written in cursive, e. g. *stemus* for *flemus*, II. 1. 2.

But some of the corruptions go back to an earlier stage, and shew uncial corruptions, e. g. II 1. 5 COGIS for COCCIS; v. 11. 30 AERA for AFRA; IV. 18 (17). 38 FVNDET for TVNDET.

(ii) *Transpositions.* } Of these I have spoken, Introduction
(iii) *Lacunae.* } (pp. xlviii. sqq.).

(iv) *Interpolations.* There are very few of these. I am convinced of the spuriousness of only two passages, IV. 3. 55, 56 (from I. 2) and v. 9. 41, where a line has been lost. In certain cases injudicious editing has caused lines to appear in unsuitable positions.

Thus in III. 32 (26). 61 sqq. we have two versions of the compliment to Virgil, as Mr Munro has acutely pointed out; II. 1. 37, 38 is a genuine Propertian distich, out of place in its present position. Perhaps it was written in the margin of the poet's MS. This may have been the case too with IV. 6 (7). 23, 24 and note.

I have added a comparison of the readings in this edition with those of Baehrens and Palmer.

CONSPECTUS OF READINGS.*

	MSS.	EDITOR.	BAEHRENS.	PALMER.
I. i. 12	ille uidere	—	—	cominus ille
20	sacra	—	fata	—
24	*corrupt*	Cytinaeis	Cytaines	Cytaines
33	nostra Venus noctes	nostra V. uoces	maesta V. noctes	—
ii. 9	formosa	—	dumosa	—
13	persuadent	? praelucent	praefulgent	—
24	forma	—	fama	—
29	uerbis, dictis	uerbis	dictis	uerbis
v. 3	meos	—	meae	—
8	solet—tibi	—	solet—tibi	uolet—tibi
9	forte ruis—nostris	f. tuis—uotis	fortunis—uestris	f. tuis—uotis
viii. 7	fulcire	—	—	sulcare
13	atque ego non	—	ut ego iam	—
15	patiatur	—, *sed uu.* 13 —16 *ordine mutato*	patietur	patietur
19	ut te	? ut te (*sed u. not.*)	utere	utere

* Readings are given thus: —, when the same as the first MS. reading given. Readings of inferior authority are given in brackets. No MS. reading is given where, as in the case of punctuation, it points neither one way nor another. Variations of spelling are not given as a rule, nor cases where we are all agreed in the change to be made. An ? indicates doubt.—ED.

21	taedae, de te	taedae	de te	taedae
22	ego tuta, uita	ego uita	arguta	ego uita
	uerba	—	—	uera
25	Atraciis	? Autaricis	Autaricis	Artaciis
42	amo	—	ouo	—
45	subducit	—	—	subducet
ix. 4	queuis	quouis	quaeuis	quaeuis
8	dicar	—	ducar	—
13	compone	—	compesce	depone††
27	uacuos seducere *or* subducere	u. seducere	uacuo subducere	u. seducere
30	aufuge	a, fuge	o fuge	ah fuge
32	possis	†par sis	par sis	—
33	si pudor est	—	ni p. e.	—
34	quo	—	—	qua
xvi. 8	exclusis	—	exclusi	—
12	turpior	—	purior, *sede quoque uu.* 9—12 *mutata*	—
13	grauibus querelis	grauius querelas	—	—
38	ingrato dicere tota loco	i. d. turba (?) ioco	ingrato d. probra l.	i. d. uota l.
42	nixa	—	fixa	—
48	aeterna	—	alterna	—
xx. 4	dixer-it, -at	dixerit	sic erat	dixerit
7	umbrosae flumina siluae	u. fl. Silae	Vmbrae sacra fl. s.	—
12	Adryasin	—	Hydriasin	—
13	duri	durum	duros	durum
18	egressam	—	—	egressum
31	cess-et, -it	cessit	cessat	cessit

CONSPECTUS OF READINGS.*

	MSS.	EDITOR.	BANNERS.	PALMER.
I. i. 12	ille uidere	—	—	cominus ille
20	sacra	—	fata	—
24	corrupt	Cytinaeis	Cytaines	Cytaines
33	nostra Venus noctes	nostra V. uoces	maesta V. noctes	—
ii. 9	formosa	—	dumosa	—
13	persuadent	? praelucent	praefulgent	—
24	forma	—	fama	—
29	uerbis, dictis	uerbis	dictis	uerbis
v. 3	meos	—	meae	—
8	solet · tibi	—	solet · tibi	uolet · tibi
9	forte ruis · nostris	f. tuis—uotis	fortunis · uestris	f. tuis · uotis
viii. 7	fulcire	—	—	sulcare
13	atque ego non	—	ut ego iam	—
15	patiatur	—, *sed uu.* 13	patietur	patietur
19	ut te	16 *ordine mutato* ? ut te (*sed u. not.*)	utere	utere

* Readings are given thus: —, when the same as the first MS. reading given. Readings of inferior authority are given in brackets. No MS. reading is given where, as in the case of punctuation, it points neither one way nor another. Variations of spelling are not given as a rule, nor cases where we are all agreed in the change to be made. An ? indicates doubt.—ED.

21	taedae, de te	taedae	de te	taedae
22	ego tuta, uita uerba	ego uita —	arguta —	ego uita uera
25	Atraciis	? Autaricis	Autaricis	Artaciis
42	amo	—	ouo	—
45	subducit	—	—	subducet
ix. 4	queuis	quouis	quaeuis	quaeuis
8	dicar	—	ducar	—
13	compone	—	compesce	depone††
27	uacuos seducere *or* subducere	u. seducere	uacuo subducere	u. seducere
30	aufuge	a, fuge	o fuge	ah fuge
32	possis	†par sis	par sis	—
33	si pudor est	—	ni p. e.	—
34	quo	—	—	qua
xvi. 8	exclusis	—	exclusi	—
12	turpior	—	purior, *sede quoque uu.* 9—12 *mutata*	—
13	grauibus querelis	grauius querelas	—	—
38	ingrato dicere tota loco	i. d. turba (?) ioco	ingrato d. probra l.	i. d. uota l.
42	nixa	—	fixa	—
48	aeterna	—	alterna	—
xx. 4	dixer-it, -at	dixerit	sic erat	dixerit
7	umbrosae flumina siluae	u. fl. Silae	Vmbrae sacra fl. s.	—
12	Adryasin	—	Hydriasin	—
13	duri	durum	duros	durum
18	egressam	—	—	egressum
31	cess-et, -it	cessit	cessat	cessit

	MSS.	EDITOR.	BAEHRENS.	PALMER.
I. xx. 32	(h)amadryas hinc	Hamadryasin	Enydriasin	Hamadryasin
35	nullae	—	—	nulli
45	Dryades	—	Hydriades	—
48	rapto corpore	—	accito compare	—
52	uisus, tutus	tutus	uisus	uisus
xxi. 3	qui, quid	qui	quid	quid
5	seruato ut	—	seruato	seruato
6	ne, nec	nec	haec	haec
9	qui-, quae-cumque	quicumque	quaecumque	quaecumque
xxii. 6	sit	—	sic	sed
II. v. 4	Aquilo	—	aliquo	alio
21	periur-o, -ae	periuro	periurae	periuro
	uestes	†—	—	uestem
27	aetas	—	acta	—
vii. 1	gauisa est	—	gauisa es	—
2	quis, ni	ni	quod	ni
8	more, amore	more	more	amore
11	tibi tibia, t. Cynthia mea	t. Cynthia	sub tibia mala	t. tibia —
14	erit	—	erat	—
15	comitarent	—	comitarem	comitarem
III. i. 2	Haemonio	—	Aonio	—
11	iam carmine (1 MS. iam carmina)	—	; iam, carmina	; iam, carmina —
23	carmen	—	culmen	—
ii. 1	uel (1 MS. ne)	—	ne	—

3	tecum (secum)	†—	—	secum
iii. 15	e, é	heu	a	heu
18	si puer est	si pudor est	i, puer, en	si pudor est
v. 3	nec	—	ne	—
9	sat mea sit magna si	s. m. sat magnast si	s. m. sic magnast si	s. m. sat magna est si
23, 24	tu quoque si quando uenies ad fata memento hoc iter ad lapides cana ueni memores	t. qu. s. qu. u. a. f. (memento hoc iter), ad l. &c.	t. qu. s. qu. u. a. f., memento, huc cura ad l., cara, uehi m.	t. qu. s. qu. u. a. f., memento, ad &c.
31	quis tam longaeuae meminisset, minuisset	cui si l. minuisset	quoi stamen longae renuisset	cui si tam longae minuisset
32	Gallicus	—	callidus	bellicus
34	aut	—	unde	—
37	qui	cui	quoi	—
39	illis	—	illic	—
	iacuisse	—	ciuisse	lauisse
xxi. 8	atque	—	teque	teque
11—18	11, 12, 13—18	—	vv. 13—18, 11, 12	—
15	prae inuidia, ob inuidiam	ob inuidiam	prae inuidia	ob inuidiam
xxiii. 7	flemus (fletus)	†—	—	fletis
	caput, capiti	caput	capiti	caput
	tumultum	tumultu	tumultum	tumultu
9	domibusque	—	metuisque	—
xxix. 3	tanta (tota)	†—	quanta	—
5 (13)	equidem	—	Phoebus	Phoebus
5—16	5—8, 9—16	9—16, 5—8	9—16, 5—8	—
7 (11)	et quo—erat	e. duo—erant	aequos (*nom.*)—e.	in quo—e.

	MSS.	EDITOR.	BAEHRENS.	PALMER.
IV. i. 18	missis	—	—	admissis
27	Idaeum Simoenta Iouis (cunabula parui)	I. S. I. cum prole Scamandro	I. S. I. cum prole Scamandro	Idaeos montes I. incunabula p.
28	per	ter	—	—
29	Pulydamantas (-es) in armis	— (*u. not.*)	Polydamanta et in a.	—
35	meque inter seros	—	me quoque per s.	—
40	in	ut	—	ut
iii. 5	tam	—	iam	—
7	cecinit	—	—	cecini
21	seuecta est	—	—	deuecta est††
29	ergo	orgia	organa	—
	Musarum	—	Nysaei	—
33	diuersae, diuorsae rura	diuersae iura	diuorse iura	diuerse iura
36	at	—	et	—
42	tinguere, cingere	cingere	cingere	tinguere
vii. 22	qua notat Argiuum (Argini) poena minantis aquae	qu. n. Argynni p. Mimantis aquas	qu. n. Argynnus poenam inhiantis aquae	quae n. Argynni p. m. a.
25	positaque in gurgite uita (1 MS. posita est)	—	positumque in gurgitis ora	posita est
29	curuae	curuate	—	curuas
31	texite	— fuerat: fatis	praetexite fuerat fatis:	— fuerat: fatis
41	paulatim	—	palantum	—

42	soli	soliti	solum	solum
46	nil nisi *or* ubi flere potest	n. ubi fl. sat est	n. nisi fleret opes	n. ubi flare potest
47	hoc, hic, hunc, &c.	hic	hoc	hic
50	et fultum	effultum	—	est fultum
52	miser	—	—	miseri
	inuisum, inuitam	inuisum	inuitam	inuisam
ix. 8	flamma, palma	fama	palma	fama
	ulla	—	una	—
	iugo	—	—	uiris
9	animosa fingere, effingere	a. effingere	animose *f.*	a. effingere
13	addita	—	—	abdita
	formae	—	—	fama
20	sequitur	—	—	sequimur
25	hostes	hastas	hastas	—
27	ad effectum	—	—	ad affectum
36	tota	—	—	tuta
	sub	—	sed	—
38	semper	—	septem	—
44	dure poeta	Dore p.	clare Phileta	Coe p.
48	Oromedonta	Eurymedonta	Eurymedonta	—
57	mollis	—	mollia	—
xviii. 1	ludit	—	tundit	alludit
5	mortal-is, -es	mortalis	mortalis	mortales
31	traicis	traicit	—	traicit
32	huc	—	—	hac
	portent	portet	—	portet

		MSS.	EDITOR.	BAEHRENS.	PALMER.
IV. xviii.	32	tuae	—	—	suae
	34	uia	—	uice	—
xxiii.	15	dixi, dixit, dixti	dixti	dixit	dixit
	17	dolens	uolens	calens	uolens
	18	ducitur (dicitur)	—	dicitur	—
		dolis	—	notis	—
	21	quas	—	—	has
xxiv.	9	quod	—	quae	—
	11	ipsa	—	ipse	—
	12	uerba	—	uera	uera
	20	exciderant	—	exciderunt	exciderunt
xxv.	5	captus	—	cautus	cautus
	6	ab insidiis	—	ad insidias	—
V. ii.	2	petenda, paterna	paterna	petita	paterna
	3	ego, ego et	†ego	ego	ego et
	11	praecepimus	—	praecerpimus	—
	12	credidit	creditur	—	creditur
	19	uaces, noces	noces	uaces	noces
	22	quacumque, quamcumque	quamcumque	quascumque	quamcumque
	28	in	—	ab	—
	29	ac, at	at	agŏ	at
	34	Faunus, Fauor	fautor	Faunus	Faunus
	39	pastorem	pastor me	—	—
		curare	curuare	simulare	curuare
	44	necat, notat	notat	grauat	notat

49	at, et	et	ac	et
63	qui, quod	qui	quot	qui
vi. 2	et	—	en	—
	cadet, cadat	cadat	cadet	cadat
3	cera	serta	serta	—
8		cadis	Cadis	cadis
22	feminea	? feminae	—	feminae
	apta, acta	? apta	acta	apta
26	picta	—	icta	—
28	unda	una	—	una
36	lyrae	—	—	ferae
45	numen, lumen, nimium	nimium	nunc en	nimium
	prope	pro !	—	proh !
	Latinis	†Latinos	Latinos	—
49	Centaurica	—	—	Centauros
60	sum deus	—	tu meus	—††
72	blanditiae	—	blanditae	—
75	positis	? potis	potis	potis
81	aliquis (aliquid)	aliquid	almus	aliquid
xi. 9	sic	—	ut	—
13	habuit	—	habui	—
14	et	—	en	en
	legatur, leuatur	leuatur	leuatur	legatur
18	det pater	—	deprecor	d. Pater
		meae,	meae.	meae.
19	aut	—	at	—
20	in	—	is	—

	MSS.	Editor.	Baehrens.	Palmer.
V. xi. 21	adsideant fratres iuxta Minoia sella (et)	a. f.: i. Minoida sellam	a. f., i. et Minoida sellam	a., fratrem i. M. s., et
24	Tantaleo (Tantaleus) corripiare	— corripere ore	Tantaleus —	— corripere ore
26	laxa (lapsa)	†—	—	lapsa.
27	loquor	—	loquar	loquar
30	aera, et regna	Afra —	nostra signa	—†† una††
31	maternos exaequat	— —	— —	materni exaequatur
32	et	—	en	—
36	in hoc	— —	ut —	— huic
37	colendos (uerendos)	†—	—	uerendos
38	tunsa, tonsa	tonsa	tunsa	tonsa
39	et stimulantem (simulantem)	— —	qui simulantem	— simulantem
40	quique tuas	— tumens	et tumidas	— —
44	et erat (erat et)	—	—	erat et
49	urna assensu (assessu)	— assessu	una —	— assessu
53	cuius rasos (cui commissos)	cui commissos	cui sacra suos	cui commissos

61—72	61—64; 65—68; 69—72	—	65, 66; 61—64; 67, 68; 71, 72; 69, 70.	—
65	sellam curulem geminasse	— —	sella in curuli geminisse	— —
66	facto	facto	falso	—
70	fata	facta	—	—
76	ferenda	—	fouenda	—
93	sentire	—	lenire	—
102	aquis, equis	auis	auis	aquis

Note. The readings of this edition, marked thus: †, are due to the collections or suggestions in Beehrens' and Palmer's editions. To them should be added *creta* v. ll. 58. The readings of Mr Palmer's marked thus: ††, he has since abandoned.

APPENDIX B.

ON THE MEANINGS OF FULCIRE AND ITS COGNATES.

I HAVE already pointed out the true interpretation of this word in Prop. I. 8. 7 in the Journal of Philology, IX. p. 64. But as I see that Mr Palmer, in his critical edition of Propertius, does not think this explanation worth even a mention, and prefers to put in his text what I had hoped was the obsolete conjecture, *sulcare*[1], I may be excused inserting here some more detailed observations on the word which I have had in manuscript for some time, and which I trust may set the matter completely at rest. I feel that at the present time I need no apology for resting them upon an etymological treatment.

Corssen, in his Aussprache und Betonung (I. pp. 149, 476), derives *fulcio* from root DHAR, to hold or make fast, *prop.* But I think that I can shew that such was not the original meaning of the word, and, by establishing a correspondence between its uses and those of *farcio*, can bring it into relation with the words discussed by Curtius in his Greek Etymology, No. 413. There he proves the existence of an Indo-European root BHRAK or BHARK (the R and K often appearing as *l* and *g*) with the meaning of '*pressing*,' found in φράσσω (for φρακ-γω), φράγ-νυ-μι, Lat. *frequ-ens*, Lithuanian *bruk-ū*.

The change of *farc* to *fulc* shews regular Latin weakenings. For *a* becoming *u* (through an intermediate *o*) before *l*, see Corssen II. p. 149 seqq., and for *l* replacing an earlier *r*, Corssen I. p. 221. We must now examine the meaning. *fulcire* plainly means to '*press*' in Prop. I. 8. 7 *tu pedibus teneris positas fulcire pruinas tu potes insolitas, Cynthia, ferre niues?* and in Celsus 7. 19 *linamenta super non fulcienda sed leuiter tantum*

[1] It is a marvel that any one can reconcile *sulcare* with *pedibus teneris*. Again 'ploughing' is not a very appropriate word, unless indeed we suppose a snowdrift. But it is still more astonishing to see the suggestion that Propertius wrote *positas nunc ire pruinas*, 'to go the snow on the ground,' and Xenophon's ἰέναι τὴν ἀρεινήν compared. To 'go the whole hog' would be a more suitable parallel.

ponenda sunt. So in Virg. Ecl. 6. 53 *ille latus niueum molli fultus hyacintho*, where it is absurd to say a bull is *propped* or *supported* on *hyacinths*, but perfectly appropriate to say he *presses* or *is pressed* by them. So, too, in Lucr. 2. 100 *partim interuallis magnis confulta resultant*, rebound after being pressed together. So probably *effulcio* in Appul. Met. 2. 34 *stragulis aggeratis in cumulum et effultis in cubitum.* From the original meaning of 'pressing' we get two chief offshoots: A, pressing out, *stuffing;* B, pressing together, making firm, *strengthening.*

The compound *infulcio* is particularly worthy of attention. It presents uses exactly corresponding to those of *infarcio;* but uses which are apparently later for *infulcio* than for *infarcio*, and which form a passage from the original meaning to its first modification A. Compare Columella 12. 53. 2 *in eas partes largum salem infarcito* with Suetonius Tib. 53 *rursus mori inedia destinanti per uim ore diducto infulciri cibum iussit;* and in a metaphorical sense Cicero Orator 69. 231 *infarciens uerba* with Seneca Epist. 106. 5 *aliud* (*uerbum*) *infulcire.*

Still nearer to the ordinary meaning of *farcio* is the use of *offulcio* in Appuleius Metam. 1. 10 *uulnus spongia offulciens*, Met. 4. 70 *multis laciniis offulto uulnere* and Persius (or Nero?) 1. 78 *Antiopa aerumnis cor luctificabile fulta*, '*stuffed* with griefs' (compare *cor dolis refertum*[1] which is the Greek κραδίη δόλοισι πεφραγμένη), not, as Gifford, '*propped* with dolorifick teen.'

The sense B, *fortify, secure*, is not, so far as I know, found in *farcio.* But we have it in the Greek φράσσω as in Hom. Od. 5. 256 σχεδίην φράξε ῥιπέσσι (compare φάρξαι πόλισμα Aesch. Sept. 63), &c.: and in the Latin *fulcio* in Aen. 8. 227 *fultos obice postes*, Ov. A. A. 2. 244 *adposita ianua fulta sera.*

Other meanings of *fulcio* need only a passing mention. They are either slight modifications of those already referred to or else of that of *prop*, its commonest meaning, which is derived from that of *press*[2], a *prop* being something *pressed* downwards and *pressing* upwards, and a *fulcrum* a point of *pressure.*

[1] Quoted by Curtius l. c.
[2] By no means *vice versa* as Mr Paley, note on Propert. l. c.

APPENDIX C.

COMPARISON OF THE EDITIONS OF L. MÜLLER, PALEY, BAEHRENS AND PALMER[1].

	L. Müller	Paley	Baehrens	Palmer
Book I.		"	"	"
Book II.	1, 2	"	"	"
	3	3. 1—44	3	3. 1—44
	4. 1—10	45—54	4. 1—10	45—54
	11—30	4	11—30	4
	5—7	"	"	"
	8 (*a*) & (*b*), 9	8, 9	8, 9	8, 9
Book III.	1—3	III. 1—3	II. 10—12	II. 10—12
	4	4. 1—16	13. 1—16	13. 1—16
	5	17—end	17—end	17—end
	6—9	5—8	14—17	14—17
	10	9. 1—22	18 (*a*)	18 (*a*)
	11	23—end	18 (*b*)	18 (*b*)
	12—14	10—12	19—21	19—21
	15	13. 1—42	22. 1—42	22. 1—42
	16	43—end	43—end	43—end

[1] An " indicates that there is no change. The reckoning is inclusive.

	17		14		23		23. 1—24
	18		15		24 (*a*)		25—end
	19		16		24 (*b*)		24
	20		17		25		25
	21		18. 1—20		26 (*a*)		26 (*a*)
	22		21—end		26 (*b*)		26 (*b*)
	23		19		27		27
	24—26		20		28 (*a*) & (*b*)		28 (*a*) (*b*) & (*c*)
	27—31		21—25		29—33		29—33
	32		26		34 (*a*) & (*b*)		34
Book IV.	1. 1—38	IV.	1. 1—38	III.	1. 1—38	III.	1
	39, 40		39, 40		39, 40		2. 1—2
	41—end		2		2		2. 3—end
	2		3		3		3
	3—18		4—19		4—19		4—19
	19		20. 1—10		20. 1—10		20. 1—10
	20		11—end		11—end		11—end
	21—23		21—23		21—23		21—23
	24		24		24. 1—20		24
	25		25		21—end		25
Book V.	1—11		,,	IV.	1—11	IV.	1—11

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The first number gives the page, the second the line. The *proper names in italics* are those writers whose coincidences with Propertius are quoted in the notes. See Introduction, Chapter V., Literary History.

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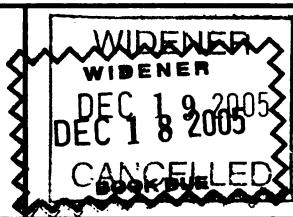

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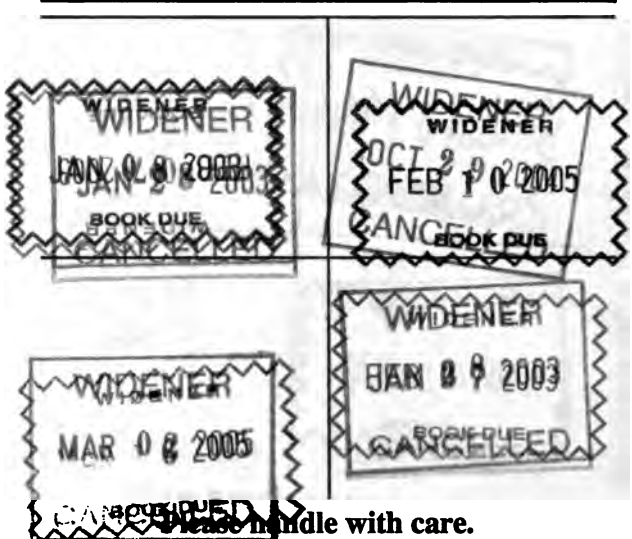

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